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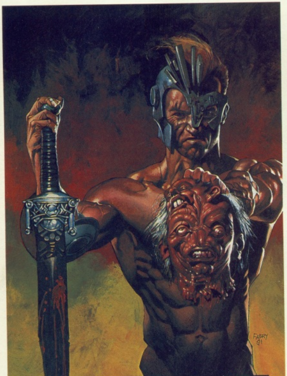
Leicester LE99 0AA
Enquireries - Tel: 0858 - 410510
Order Line (answerphone)
0858 - 410888
Back Issues - P.O. Box 500,
Leicester, LE99 0AA.
Tel: 0858 - 410510.
ISS 0265 -721X

ABC 47,091 Jan-June 1990
Member of Audit Bureau of Circulation



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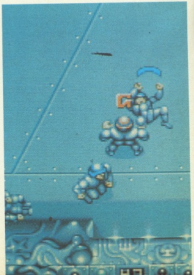

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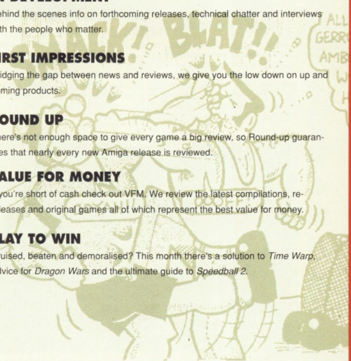

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THE DISC

We've done it again.

For three quid you not only get the best Amiga games mag but a £25 game! USG's Human Killing Machine takes you around the world in your attempts to become world Karate champ. Instructions and trouble shooting on page **27**.

BUZZ

MISSIONS IMPOSSIBLE

Dedicated followers of flight-sim fashion can finally breathe a sigh of relief. After some three and half years in development, the world's most eagerly awaited flight-simulator is almost ready for release.

Birds of Prey, formerly *Hawk*, from Argonaut Software and Electronic Arts will supposedly be 'the most advanced flight-sim on the market' when it is launched this coming Easter. Although you can fly approximately 50 different modern-day and near-future combat aircraft, from the state-of-the-art American and Soviet Stealth Fighters to the ageing Mig-21 jet, Argonaut is keen to stress that it is not trying to cash-in on the Gulf War. '*Bird's of Prey* is not a Gulf-sim, we're not gung-ho,' assures Jez San, boss of Argonaut. 'It's more theoretical. We're more interested in the dynamics of flying and combat, we don't prey on players racism or jingoism. The world in the game is totally fake with no known countries.' *Birds of Prey* is mission based, though don't expect to complete the game in a couple of days. You decide on the type of mission, the specifics are then different every time you play it. The full range of planes and weaponry from the East and West are on the runway ready for take-off. The long wait has apparently been caused by the recent release of next generation flight-sims from the likes of Microprose and Ocean. 'The competition spurred us on to much better things,' Jez confides. Although he says gameplay is more important than display speed or graphics, San is confident that no game comes close to *Birds of Prey* in any of these three crucial departments. 'It's the most realistic flight simulation ever.' You can check if the CU Amiga crew agrees with this claim in a couple of months.

Most dynamic flight sim ever is on its way . . . Mindscape to take a scapel to the patient while the Bitmaps rob the grave. . . another yarn to be spun from the master of Middle Earth while the Bard tells the third installment

TOLKIEN EFFORT

Do you know a hobbit from the Dark Lord of Modor? And just how do you kill a dragon? J.R.R. Tolkien's classic fantasy works have formed the inspiration for more computer games than we care to remember, so it comes as little surprise that another one is due for September release from Electronic Arts and Interplay. The Californian team behind the well-liked *Bard's Tale* series of role-playing games is writing *The Lords of the Rings, Volume One*, a computer role-playing game covering the first book of Tolkien's trilogy. Middle Earth is back. Players journey through a world inhabited by hobbits, elves, dwarves, wolves, orcs, trolls, wargs and wizards while protecting the one true ring from falling into the grasp of the evil Lord Sauron and his Dark Riders. Interplay expects players familiar with Tolkien's books to be the game's toughest critics. 'While this is one of the largest computer games ever created,' proclaims Interplay, 'we couldn't fit every place in Middle Earth into this game. At the same time, you'll find plenty of new encounters, characters and even a plot twist or two, that are not included in Tolkien's epic fantasy. Expect to be surprised.' A spokesperson for Electronic Arts told us the game is 'absolutely enormous'. All this bodes well for fans of Bilbo and his friends – we bet you can't wait.

THE CUTTING EDGE

Doctor! Your victim, sorry patient, is fading away fast. The poor patient will be laying on a cold slab in the morgue within the hour. You certainly ain't Dr. Kildare! The most entertaining medical drama since General Hospital is nearly ready for delivery from the Mindscape ward. *Life and Death* from Software Toolworks in the States is 'the world's first interactive medical movie'. In the game, you're a new surgeon about to take human life into your own hands and perform two critical operation: an appendectomy and a Dacron graft of an aortal aneurysm. Don't worry, you'll soon get the hang of it. There aren't any left-handed scalpel first-day gags in this game, but every other guffaw is incorporated, as you talk with your patient, read charts and order X-rays, ultrasound, blood tests and other lab work. Your skill with the scalpel while monitoring on-screen EKG, blood pressure and other vital signs will determine if your patient makes it to recovery… or the morgue. 'The game gives you the terrifying and exciting responsibility of determining whether your patient lives or dies,' reassure the guys at Software Toolworks. 'And, when the time comes – you will have to pick up the knife!' *Life and Death* is like an interactive slasher film. It's coming your way very soon for £29.99, and keep them peeled for *Life and Death 2: The Brain*. One for the trivia fans – Les Crane, multi-talented founder of Software Toolworks, was originally a famed chat-show host on American television. He won a TV Emmy Award in 1963 and later recorded a hit single, Desiderata, which secured a Grammy music award.

DAY
GUARD IAN

CORPSE AND ROBBERS

Deep in the East End of London a corpse is being prepared to make a comeback from the grave. Can you handle the challenge of more *Cadaver*? Well-known games team, The Bitmap Brothers, is working on an add-on disk for the popular arcade adventure published by Imageworks. The *Cadaver* datadisk, which only works with the original game, contains four brand new levels with nearly 250 rooms and locations to visit. This makes it over half the size of the maiden title. Michael Montgomery and Dan Malone are again handling the code and graphics, while Phil Wilcox and Steve Kelly are designing the fiendish puzzles. The game is set in the grounds of the original and in a nearby village, with you reclaiming your reward from the townsfolk. There are plenty of new people, monsters, locations and objects to see including an inn-keeper, Minotaur and dark caverns. In keeping with the morbid theme of the game, your archrival is the local undertaker. The *Cadaver* datadisk will be finished by the end of March, no release date or price details are currently available.

ESC to abort
Mountain
Character
AC
Hits
Cond
SpPt
1 Lefty
2 Ironpants
3 Greenbolt
4 Backstabber
5 El Cid
6 Corvin
7 Lorini

A DATE WITH FATE

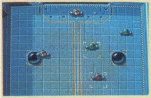
What the hell is a Chronomancer or Geomancer? Find out with *The Bard's Tale III: Thief of Fate* from Interplay and Electronic Arts. The third title in an award-winning series of mediaeval based fantasy role playing games, players must assemble a group of adventurers to travel through the fantasy world in search of The Mad God, Tarjan. Your party can be built of male and female characters in up to 13 classes, who will travel through a maximum of 84 dungeon levels and seven different dimensions. A new auto-map feature details the player's location and maps their way through the dungeons. *The Bard's Tale III* contains more than 100 magic spells, seven kinds of spell-casters and more than 500 monsters, some of which can now join the party. For £24.99 you can get in on this gig.

CRYSTALS OF ARBOREA

Chaos is set to enter your micro. Arborea, the last island refuge on a submerged world, is about to drown. Morgoth, Lord of Chaos, again stalks the surface of Arborea, bringing death and destruction. As Jarel you must travel the island with a band of trusted companions in a race to find four crystals and return them to their sacred shrines before chaos takes control. To fail is to loose everything. Palace Software describes this game from French software house Simarils as 'beautifully illustrated strategy role-playing excitement in a three-dimensional world'. The first rule of journalism is 'don't believe the hype', but for once we think a games company has understated its latest product. Scan these screenshots for confirmation. What's the second rule of journalism? Keep all your expenses receipts, of course! Out next month.

MIRROR IMAGE

Another sub-£10 budget label has appeared on the crowded scene, this time thanks to the Robert Maxwell-owned Mirrorsoft. In addition to re-releases of sought after Mirrorsoft games, Mirror Image titles will also include 'quality' re-issues from other software houses. This is good news for players on a tight allowance from their parents or partners. The first four games to be launched on the new label are *Defender of the Crown, Rocket Ranger, Speedball* and *Carrier Command. Defender of the Crown* and *Rocket Ranger*, from the troubled Cinemaware, are 'interactive movie' style games for fans of chivalrous knights of the roundtable or rocketpack-heroes out to thwart Nazi moon bases in the 21st Century. *Speedball*, winner of an EMAP Golden Joystick award, is a futuristic sports game from the 'quiet' Bitmap Brothers while *Carrier Command* is the three-dee arcade strategy masterpiece from Realtime Games, the bearded wonders from Leeds. Out now.

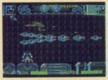


BRAT

There's trouble in Toy Town, panic in The Park and something strange in Space World. And all because baby Brat is catching some ZZZ's. By day, Brat is the most angelic baby imaginable but once he's asleep all hell is let loose. Brat dreams of being a rough, tough street smart geezer looking for trouble in the strangest of places. Split into three fantasy worlds, you must guide Brat to safety by collecting useful objects and avoiding fatal hazards. Could this be the game of your dreams? Imageworks certainly hopes so. Out next month.

ROBOZONE

Who needs Robocop when Imageworks is touting *Robozone* as 'the ultimate shoot 'em up of 1991'? The future is bleak. By the next century, cities will be so polluted that no human can survive in them. The elite escape to a pollution-free life while the masses are left to the mercy of the streets and Wolverine security robots until the dawn of the Pollutants. These matt black robo-killers wrecked the cities, scavenged all the metal they could find, and destroyed the poor Wolverines by the thousand. You play the only surviving Wolverine in New York on a mission to stop the Pollutants taking over the city. Thus, the scene is set for a horizontally-scrolling blast'em-up with 'three huge levels, atmospheric graphics and fast frenetic action'. What is worse - machines breaking down or taking over? Answers on a postcard to…



MEGA-LO-MANIA

First there was *Wizball*, one wizard and his cat go and paint landscapes by shooting small sprites and collecting coloured raindrops. Now Sensible Software is developing a Powermonger-esque strategy arcade game for Imageworks. 'Mega-lo-Mania is what power-crazy gamesplayers have been waiting for,' announces Imageworks. You, and three computer opponents, must gain the upperhand and control a watery, primitive and unspoilt planet deep in outer space. During the game players develop industry, wealth and weaponry through nine basic ages, from caveperson to space age. The neat touch is that as the development of the world is patchy it is possible for cavepeople to fly World War Two Spitfire aeroplanes, Roman Centurions to fire nuclear missiles or flying saucers to attack mediaeval villages. As you can probably tell, humour plays a large part in the game. 'Mega-lo-mania contains over one megabyte of memory dedicated to digitised voices, especially recorded in a studio by Richard Joseph. "The three computer opponents add yet another dimension to this challenging game," Imageworks admits, "all are worthy opponents, although liaisons and alliances are possible."

Sector P
MEGA lo MANIA

JACK'S BACK

Those Jack Nicklaus accessory disks keep on rolling in, courtesy of Accolade. The fourth, *Jack Nicklaus Presents The Great Courses of the U.S. Open* is compatible with both *Jack Nicklaus' Greatest 18 Holes of Major Championship Golf* and *Jack Nicklaus' Unlimited Golf and Course Design*. Accolade certainly knows how to release games with zippy titles! The new datadisk contains three of the most challenging and popular U.S. Open courses: Pebble Beach Golf Links, Oakmount Country Club and Baltusrol Golf Club. Good old Jack thinks the Famous Fourth at Oakmount is 'one of the most diabolical ever made' as it requires an absolute carry over water to a two-terraced green. *JNPTGCOTUSO* costs £11.99, but don't forget you need one of the original standalone games to run it. More details from Accolade on 071 738 1376.

HEROQUEST

Heroquest, a fantasy board game and winner of 'the best selling new game of 1989', is about to go onto the Amiga courtesy of Sheffield-based Gremlin. Take the role of one of four adventures (barbarian, elf, wizard or dwarf) in a battle against dark forces in search of hidden treasure. The graphics in Heroquest are very reminiscent of the Ultimate Play the Game isometric 3D arcade adventures from the mid-'80s. You must explore unlit tunnels and mysterious rooms. Beware travellers! The Dark Caverns hold many dangers like monsters and traps. According to Gremlin the game's 'packed with intrigue, challenge and over ten different quests'. Players have the ability to load and save characters as they develop them. Can you survive in the world of Heroquest? The game should be on sale in Easter.

GO WILD!
TOKI

No ugly wart-nose is gonna make a monkey out of me! But that's just what that witch has done - one minute I'm the mighty Toki and the next I'm having breakfast delousing my armpits, I can't walk a step without tripping over my knuckles and, oh, there's an overhanging vine - time to swing out sister! But my broken heart is going ape. My beloved Miho (I can't wait to share a banana with her) has been kidnapped and somehow I've got to regain my manhood - until then I'm just swingin' in the rain!
The arcade sensation by Fabtek Inc. is now available for your micro.

ocean

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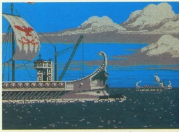
BUZZ

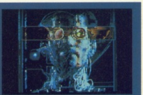
Origin to publish the ultimate hints book. . . Audiogenic get a buzz about bug-ridden sequel to Exterminator. . . Popstress Betty Boo to do the do for Renegade. . . friends, Romans and gamers for Electronic Arts

ROME AND AWAY



Carry on up the Nile with this epic from the creators of *Defender of the Crown*. '*Centurion* takes cinematic adventures to a new plateau,' states Electronic Arts, 'it offers everyone the chance to recreate the battles, diplomacy and glamorous games of Imperial Rome.' During the game, you assume the role of a young officer in control of the Roman legions. You have complete control of events on the battlefield, high seas or in the gladiator's arena. Once a land battle begins, individual cohorts, infantry and Calvary units can be directed against the enemy troops. Build legions, fleets of ships and expand the Roman Empire. Just like the fight-tastic movies Sparticus and Ben Hur, you pick a favourite champion in a gladiator contest or race in deadly chariot races. Look out for any sprites wearing wristwatches! If anyone gets in your way feed them to the lions. Could you handle Cleopatra, the most beautiful woman in history? Find out with *Centurion: Defender of Rome*. History has never been so entertaining.

TOP TIPS



Are you having trouble dealing with the giant ants in Cinemaware's *It Came From The Desert*? Can you handle cyberspace in *Neuromancer* from Interplay and Electronic Arts? Origin, the Texas games developer behind *Ultima* and *Wing Commander*, has the solution… to these two games and another 38 best-selling adventure and fantasy role-playing games in its Quest for Clues III book. For $24.99 you get helpful hints, complete walk-throughs, maps and solutions to *Fish* (Magnetic Scrolls), *Future Wars* (Delphine), *Hound of Shadow* (Electronic Arts), *Indiana Jones and the Last Crusade* (Lucasfilm), *Drakkhen* (Infogrames), and many more. Contact Origin on 0101 512 3280282 for further details.

DOIN' THE BOO

Betty Boo, the pouting pop star responsible for smash hits like Where Are You Baby? and Doin' The Do, is providing the music for the forthcoming *Magic Pockets* computer game from The Bitmap Brothers and Renegade. Miss Boo is apparently no stranger to the charms of computer games so this could be the first of many such 'interactions', a benefit of Renegade being owned by a record company. *Magic Pockets*, an arcade game with a novel character with expanding pockets, is also making a guest appearance on the Motormouth Saturday morning kids show on television. A simplified version of the game is being used for the rest of the series as a voice-activated telephone game played by viewers. This isn't the first time a Bitmap Brothers game has appeared on Saturday morning TV show. Get Fresh viewers used to play Xenon every week. *Magic Pockets* will be released in the summer.

BUG-GER ME!

With its conversion of Gottlieb's *Exterminator* winning all sorts of critical acclaim for both Audiogenic and its programmers, The Assembly Line, the Harrow-based softcos is currently contemplating a sequel. *Exterminator II* will take the basic design of the first game and add new insects, hazards and bonus levels. In addition, the game will have more variety added in the shape of infested gardens and different buildings for the titular Exterminator to clear.

'Yes, we're talking about it,' confirms Peter Calver, boss of Audiogenic, 'it depends partly on how well the first game sells. We want extra things to grab and hidden rooms like in the *Super Mario Bros.* console games.' Details are tentative at the moment, but the game is pencilled in for a 1992 release.

PRESS FIRE TO PLAY
CREDITS: 5
HOUSE
JUICE

BUZZ

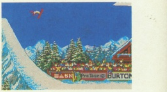
The Aunty Beeb micro in central role, as Audiogenic program Thrust meets Dangerous. . . repel all snowmen in Ski or Die. . . above par golf sim heads for the Amiga. . . .

FORBIDDEN ZONE

Put on your jetpack and explore your new world in *Exile*, a conversion of the cult game on the ancient BBC 'B' computer used in schools and crappy television programmes. You must rescue your two comrades from the clutches of the Mad Scientist in this Forbidden Planet-inspired arcade adventure. 'Exile is like an adventure game without text,' says Peter Calver of Audiogenic. The game comes from Peter Irvin and Jeremy Smith, the creators of the original *Exile*, *Thrust* and *Starship Command*. 'Physics plays a large part in Exile,' explains a spokesperson for Audiogenic, 'every pixel on the screen is effected by the laws of gravity. It feels great when you play it.' This cross between *Rick Dangerous* and *Thrust* has a very large playscape filled with zillions of puzzles to figure out, alien monsters and robots to destroy, and delightful sights to see. *Exile* will be finished in a couple of months, look out for a detailed preview in the next issue.

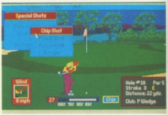
SNOW JOKE

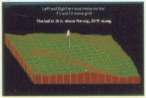
Rodney and Lester, two crazy guys from the imagineers living in Electronic Arts West Coast software labs, are back in a snow-bound action sports game with five fun events. *Ski or Die* allows one to six players to use dozens of moves from simple jumps and pikes to double twists and 360° backscratches. In Snowboard Half-Pipe, you have to build up speed while performing stunts and avoiding obstacles such as vicious chainsaw bunnies. Far out man, but not as wild as the Innertube Thrash (sounds rather nasty – Ed.) or Snowball Blast, EA is promising advanced sound and graphics for your £24.99 in cash, cheque or credit card. The legendary micro musician Rob Hubbard provides the 'manic soundtrack', though some believe this ex-Brit has lost his edge under the sunny skies of California. In surfspeak, er snowspeak, *Ski or Die* is totally rad, dude.



FORE PLAY

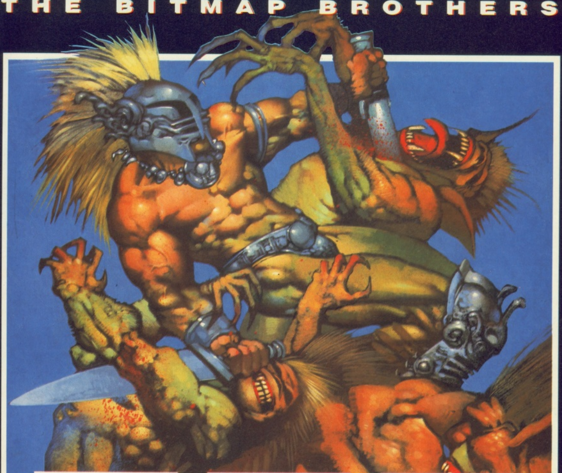
Fed up watching American PGA Tour Golf on late night television? Never fear, Electronic Arts has finally converted the blockbusting PC game onto your machine. Created by Sterling Silver Software, up to four players compete with 60 'real' PGA Tour pros on one of four courses: Sterling Shores, Tournament Players Club (TPC) at Avenel, TPC at Sawgrass and the PGA West Stadium. 'Realistic, detailed graphics bring all the excitement of PGA Tour Golf,' asserts EA. 'From tee to pin, you have dozens of pro decisions to make. You reference the overhead map to plan your approach to the pin. As you work your way down the fairway, you check the ball lie to decide on the most effective club to use. Special shot options like chip, punch and fringe putt let you skillfully escape from the worst roughs and hazards. Once on the green, you study a 3D contoured grid for an accurate and realistic read of the area. You then check the leaderboard before facing the challenge of another hole.' *PGA Tour Golf* also incorporates a TV-style fly-by view of each hole before tee-off, driving and putting ranges, and an instant replay feature to relive your greatest shots. For £24.99 you can master the golfing intricacies of club selection, ball lie, spin and wind dynamics before you're let loose on the real-thing. Well, you can dream can't you!

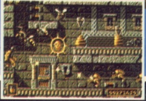


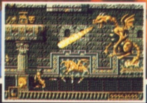

Left and Right arrows move cursor
F1 and F2 move grid
The ball is 18 in. above the cup, 20 ft. away

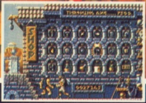
GODS

THE BITMAP BROTHERS









ST version shown.

Are you bored of games that pose no real challenge? Mindless adversaries that can't fight back? Dumb nasties who just ask to be slaughtered?
GODS is a complete departure!

Featuring a revolutionary system of artificial intelligence, your opponents react to your actions and interact with the environment.
Perhaps guile will achieve more than brute strength! Your cunning, as well as skill with the fearsome array of weapons at your disposal, are needed equally to overcome the enemy...

Award-winning Bitmap graphics and music by Nation 12 make this their most exciting game ever...

Have you got what it takes to be a GOD?

Amiga, ST, PC

The BITMAP BROTHERS

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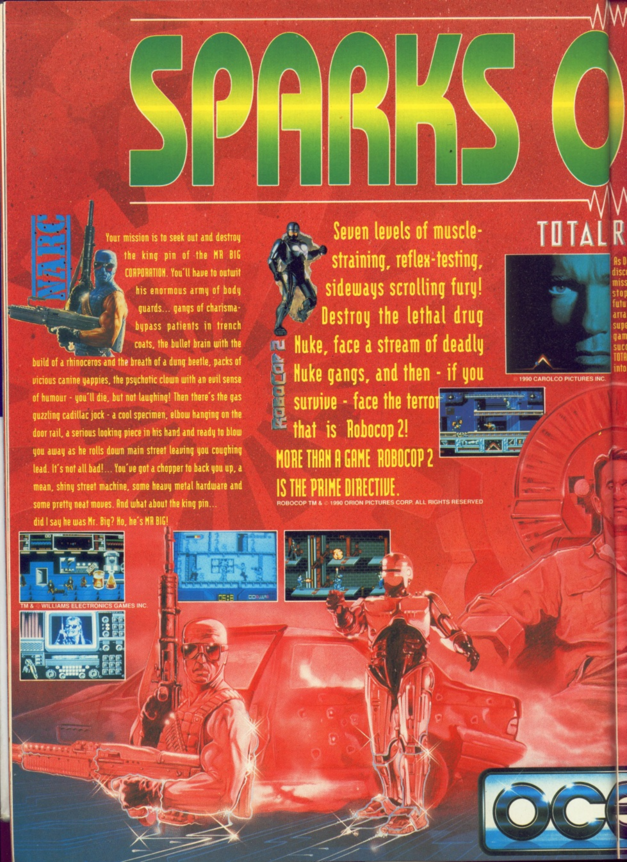

SPARKS O

Your mission is to seek out and destroy the king pin of the MR BIG CORPORATION. You'll have to outwit his enormous army of body guards... gangs of charisma-bypass patients in trench coats, the bullet brain with the build of a rhinoceros and the breath of a dung beetle, packs of vicious canine yappies, the psychotic clown with an evil sense of humour - you'll die, but not laughing! Then there's the gas guzzling cadillac jock - a cool specimen, elbow hanging on the door rail, a serious looking piece in his hand and ready to blow you away as he rolls down main street leaving you coughing lead. It's not all bad!... You've got a chopper to back you up, a mean, shiny street machine, some heavy metal hardware and some pretty neat moves. And what about the king pin... did I say he was Mr. Big? No, he's MR BIG!

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Seven levels of muscle-straining, reflex-testing, sideways scrolling fury! Destroy the lethal drug Nuke, face a stream of deadly Nuke gangs, and then - if you survive - face the terror that is Robocop 2!

MORE THAN A GAME ROBOCOP 2 IS THE PRIME DIRECTIVE.

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OF GENIUS

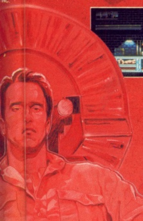
L RECALL

As Doug Quaid you Travel to Mars to discover your true identity - your mission is now a journey of non-stop action, strange mutants, futuristic vehicles and a startling array of weaponry all captured in superbly executed graphics and a game play that compliments the success of the year's top movie. TOTAL RECALL... a nightmare journey into the 21st Century.

INC.

CHASE HQ II - Special Criminal Investigation - continuing where CHASE HQ left off. Your mission is to track down, chase and apprehend dangerous criminals. It's FASTER - explosive power sends you bulleting through various terrains - hold the line or plough the fields! It's TOUGHER - the criminals wield some heavy hardware - but so do you! You can shoot but you must dodge their flak... heavy gunfire, trucks unloading their cargo onto your bonnet... it's the meanest pursuit game to hit the micro screen. The extra features will leave you gasping for extended play- weather changes, bodyguard squads, grenade lobbing bikers, gun-choppers... just play it!... we dare

No time for balloonin' around!... no time to shoot the breeze!...in fact you've hardly set your feet down in the mighty U.S.S.R. and it's all action. You sight up your latest and most formidable balloon poppin' piece...but now that bounce bomb has just multiplied!!! Tour the world in the most addictive arcade game of the year from Mitchell Corp. A quick eye and super fast reflexes will give you just a half-chance of a win... the other half will come if the bounce goes your way!



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PLAYER-2
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BACKCHAT

LETTER OF THE MONTH

ARCADE ANGST

While reading through your excellent January issue, I came across the arcade feature and wasn't too surprised to find that the industry made £1.6 billion last year. The reason so much cash is generated is that people are being ripped off.

The punter has to cough up 50p for an all-too-brief game. You're lucky to get more than a couple of minutes on some games. I've played many machines which only give one life per game or some ridiculous time limit such as one or two minutes of playing time. If you work out how much it would cost to complete some of these games, it equals a small fortune. I appreciate the technology that goes into developing arcade machines, but when most can be bought for around £2,000-3,000, I think arcade owners have a licence to print money. What do other readers think?

Also, do any of the team have tags that they use for high-score tables on arcade machines? I use 'Dominion' so I'd be quite interested what the CU crew use.

Dominic Angelone, Belfast.

I'm not sure you appreciate quite how much money goes into developing arcade machines – in some cases it's a small fortune. Obviously, this has to be recouped somehow, be it from rentals or out-right sales of their machines. Still, all things considered, CU Amiga is a bit fed up with the ever-increasing cost of playing the latest arcade machines – we're just glad that some of the Amiga's games are reaching arcade quality. Games such as *Speedball 2, Exterminator, Kick Off* and *Turrican* readily spring to mind. As for tag-names, Steve Merrett and Dan visit their local coin-op emporium on a regular basis. Steve goes under the moniker of 'SCUM' (he says its his initials but we all think its quite apt) and Dan uses 'Dandire' which accurately reflects his gameplaying prowess.

FOUL PLAY

I have just bought the new data disk for Kick Off 2: The Final Whistle. The game has really benefitted from the extra details, but when I finished the match, the program crashes and the computer resets. This happens every time. This also happens during league games. It's a very annoying bug – does anyone have the same probelm as me? Do you think Anco will change the disk?

Van Zandyke Serage, Belgium.

CU got on the hot-line to Anco who have promised to replace all the faulty disks that crept through their strict quality control. Just send the disk (not the packaging) back to Anco at: Unit 9, Burham Trading Estate, Lawson Road, Dartford, DA1 5BH, England

THE PRICE IS WRONG

I'd like to complain about some of your readers who write in and moan about the price of games. Believe it or not, you're getting a better deal than we are in Australia. The average price for a game in Oz is $80-90 which works out to be a lot more pounds than the price you pay for games and I don't think any game is worthy of this hefty price tag. Because they're so expensive I only buy one or two games a year because that's all I can afford.

G. Goodman, Australia.

Can any of our readers top $90 (£37) for a regular £25 Amiga game? Do you pay more or less?

OUT OF SEQUENCE

I've just read your Music DIY section and must complain. Who does Martin Walker think he is? He tells us how to do wild effects on a sampler, but how many of us have samplers, sequencers and £10,000 midi keyboards. Why doesn't he tell the poorer majority of people how to use and make good tunes on inexpensive things like Soundtracker or GMC. You can get just as good music demos done on Soundtracker than if you used an expensive sampler. Take note, we all don't work for a software house like Martin, so we can't afford to buy samplers etc.

Kevin Kelly, Bedford.

Martin replies: Point taken. I'll be taking a look at cheap music programs for the Amiga in an upcoming issue.

BAD TIMING

Remember your 'Going Global' compo in the October issue? The deadline was January 1st, right? Well, the magazine didn't even ARRIVE in New Zealand until mid-January! Hrumph! It's bad enough having to pay $14 for the greatest magazine in the free world without missing out on supposedly 'international' compos thanks to the utterly inept distributors. Kindly make the deadlines longer on your foreign compos so your loyal oversea readers can win some free games too.

Tim Checkley, New Zealand.

Sorry about that, Tim. We had no idea copies would take so long to reach you. We're planning another overseas compo shortly, so we'll take the time lag into consideration for that one.

BOX CLEVER

I have just bought *Panza Kick Boxing* and I think that Mark Patterson's review was totally unfair. Mark claims that 'the boxer often responds sluggishly to commands, especially when you want him to turn round'. The speed at which a boxer performs depends upon his reflexes which can be developed during pre-match training sessions. If a boxer's reflexes are over 80%, the boxer will move and respond much more quickly. As for saying *PKB* is slow, *Budokan* is about as fast as an asthmatic ant carrying heavy shopping, and it received a Screenstar. The only beat 'em up faster than *PKB* is *International Karate +* (in swift and turbo mode).

The graphics in *PKB* look superbly realistic, much bet-

WRITE TO CU, 30-32 FARRINGDON LANE, LONDON, EC1R 3AU ter than any beat 'em up you could name, but they lacked variety so should have been given 80%. Both playability and lastability should have been at least 88%, the only game more playable than *PKB* is *Kick Off 2*! You failed to comment on the brilliant action replay option, being able to forward/replay the action at any speed is a real credit to the programmers and should have been taken into account during the review.

PKB should have been given over 90% and possibly a Superstar.

Raheil Mehdi, Middlesborough.

Mark Replies: I don't think I under-rated *Panza Kick Boxing* one bit. There are some niggling faults with the game, the most annoying being the tendency for both players to face in the same direction unable to make contact with each other. Anyway, if you don't agree with my review, I'll give *you* a kickin', matey.

BEASTLY REVIEW

What happened to the *Shadow of the Beast 2* review? I can't see the point of putting it in Play To Win if no-one knows how good it is. If I hadn't got *Beast 2* with my Amiga bundle, I wouldn't have bought it without reading a review first, and as you hadn't reviewed the game I wouldn't have found any use for the Play To Win feature. The opening sequence of the game is definitely up to the usual Psygnosis standards, and the in-game graphics are equally stunning. There's plenty of variety and the animation is excellent. The SFX are awesome, especially those accompanying the intro sequence. It's an amazingly difficult game at first, but the playability improves once you've sat down and played it for a while. After you get past the first puzzle, you will want to get past them all. The varied puzzles will keep you thinking, and the enemies won't let you turn off the autofire. Overall, the game's well presented with excellent sound and graphics. There may be too many puzzles for pure shoot 'em up fans, but for anyone else, it's well worth the price. I'd give it 93%.

T. Clayton, Halesworth.

Psygnosis won't release a game for review until boxed copies are available (ie. it's ready to be distributed to softshops). When we eventually received a copy, it had been on sale in the shops for weeks so we decided to scrap the review. However, we got deluged with letters from readers who had bought the game and were having difficulty solving the many puzzles. To help them out, we commissioned the solution for Play To Win.

TIME FOR A CHANGE

I'd like to make a few suggestions to improve the quality of your already great magazine. In each Screen Scene review it might be an idea to include the development team's names, how many disks are included, which control method is used, if having a 1meg machine offers any advantages and, most importantly, when a game is released? Sometimes you review a game weeks or even months before it hits the softshops, so the last point would be most appreciated. Also, is there ever going to be a regular budget column? And could you also rate your PD reviews, as I often can't tell from a screen shot or the write-up if it's worth shelling out for?

Name witheld by request (what are you trying to hide, eh?!)

Thanks for your suggestions for the mag. You'll notice that we've started a budget column, VFM, which will appear each and every month. As for your other suggestions, who knows what you'll find incorporated into upcoming issues. We've always got a few surprises up our sleeves.

READERS' REVIEW

Have you ever read one of our reviews and totally disagreed with what we've said? If so, this is where you can voice your opinions and stick up for your favourite games. If you do, you could win yourself a £25 game, so get scribbling to us at Backchat

STORMIN'

Here's my review for the Amiga version of *Red Storm Rising*.

You get the usual MicroProse sim treatment, eg a 110-page manual, an eight page technical supplement, a keyboard overlay (which makes the sim a lot more user-friendly!) and the program on two disks.

Having played this sim on the C64 I found it almost identical in gameplay with the advantages of quick disk loading. This was the great bugbear of the 64 version - the game had to be loaded from three tapes! Better graphics and sound on the Amiga help make the game much slicker.

The control of your sub is quite easy as most commands are from keys unlike *RSR*'s main rival *688 Attack Sub*. There's nothing more irritating than 'missing' your icon when in a panic situation, which happens very easily in a sub sim.

Overall I liked *RSR*, I kept on coming back to it for over a month and if I've had a hard day at work and have a spare evening free I'll think of plugging in *RSR* first. However, there are a couple of gliches to pass on:- the save disk has to be called 'RedStormSave' which is mentioned on disk, but not in the manual/tech supplement which means the first time you want to save the game, and you don't know what to call the disk, you'll lose that game. The other 'bug' is that *RSR* is a 512k game NOT COMPATIBLE with a 1meg Amiga! If you turn your expansion off the game works fine otherwise you'll get a 'dump' when you sink your first enemy! With glasnost etc the scenario may not be so current but the game overall is very addictive to sim fans. I'd give it an overall score of 85%, Graphics – 80%, Sound – 75%, Lastability – 88%, Playability – 90%.

D.A Shreeve, Norwich.

THE TOP FIVE

Here's this month's readers' top five Amiga games. Don't forget to vote for your faves each month. There's a software prize for one lucky reader each month. This issue's prize was won by Stuart Johnson, Huddersfield.

1. **RoboCop 2**
2. **Turtles**
3. **Powermonger**
4. **Lotus Turbo Challenge**
5. **Hollywood Collection**

SCRATCH N'WIN!

Your cover mounted card could have already won you a fabulous first prize of £5000 worth of games from Ocean, Microprose and US Gold. If you miss the top prize, there's still a colossal 200 prizes of a game for your machine **ABSOLUTELY FREE.** And even if you don't get these, we'll *guarantee* you an **EXCLUSIVE CU AMIGA** discount of up to £5 on some of the greatest games around.

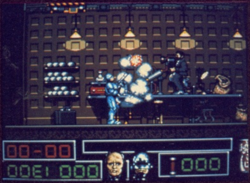
It's pifflingly simple – and lucrative, too! All you have to do is look at our easy-to-read instructions box...

It's the greatest ever giveaway in the history of the cosmiverse. The think tank is locked in the bunker, brain cells explode – and, in one giant leap for compos, CU Towers comes up with a bonanza. Ten grand's worth of goods are a mere scratch away. . .

OCEA

- SCI (£24.99) – The all-action sequel to Chase HQ.
- Narc (£24.99) – The bloodiest coin-op, converted to the Amiga.
- Robocop 2 (£24.99) – This game is violent, so's the tin man, too.
- The Hollywood Collection (£29.99) – The glittering ensemble: Batman the Movie, Ghostbusters 2, Robocop and Indiana Jones and the Last Crusade.
- Battle Command (£24.99) – The gulf between these and modern, military weapons is enormous. A hi-tech battlefield of the future!
- Pang (£24.99) – Fantastically cute and addictive. The one game where the bubble never bursts.

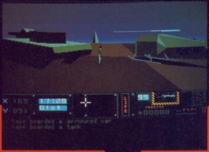
DISCOUNT WINNERS: You lucky readers should send your voucher card to Ocean/CU Amiga offer, 6 Central Street, Manchester. M2 5NS



MICROPROSE GAMES

- 3D Soccer (£24.95) – The only first person perspective footy sim. True style.
- Midwinter (£24.99) – The strategy experts' winter wonderland.
- MI Tank Platoon (£29.99) – The battlefield epic to end them all.
- Simulcra (£24.99) – Top notch shoot 'em up – a blast!
- Rick Dangerous 2 (£24.99) – A hilarious romp programmed by Core.
- F-19 (£29.99) – Microprose establish aerial supremacy.

DISCOUNT WINNERS: Cor blimey! Send your voucher card to Microprose/CU Amiga Offer, Unit 1, Hampton Road Industrial Estate, Tetbury, Gloucester. GL8 8JA



- Nightshift (£24.99) – Bizarre but brilliant Lucasfilm classic.
- Line of Fire (£24.99) – One of the best guerrilla war games of late.
- Chips Challenge (£24.99) – Can you rise to it? Puzzle-packed and absorbing.
- Vaxine (£24.99) – Healthcare in a hostile world. A CU and BUPA favourite.
- Crimewave (£24.99) – Digitised derring doings (oo-er!).

DISCOUNT WINNERS: Lordy! Send your brilliant voucher to US/Gold CU Amiga Offer, US Gold, Units 2-3, Holford Way, Birmingham. B6 7AX

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T O O L

PAY AS YOU BLOW
0898 or 0839 numbers on the blower are charged at 33p a minute cheap rate and 44p at all other times. Use cheques or postal orders made payable to the appropriate software house.

OVERSEAS READERS
Don't worry if you can't ring our hotlines. Next month we'll be publishing a full list of the games you may have won. The closing date will be April 28th 1991, so you can enter by post and still win a prize.

THE RULES
Not open to employees of EMAP Images or any company involved in the production and distribution of CU Amiga; not open to employees of Ocean, US Gold or Microprose. Discount and free game offers are valid until April 28th 1991. To qualify, all prize winning entries must be returned to the relevant software companies by that date. Proof of posting will not be accepted as proof of delivery. Please allow 28 days for delivery of prizes. No responsibilty can be taken for cash payments sent by post – use cheques or postal orders made payable to the appropriate software house.

INSTRUCTIONS

Your copy of this issue carries a cover-mounted card with three scratch panels on one side and an application form on the other.

IT'S EASY TO FIND OUT WHAT YOU'VE WON. . .

1 Scratch off the panel coverings to reveal the messages underneath.

2 If any of the panels reveals an 0898 or 0839 telephone number, phone that number. . .

3 The recorded message will tell you that you've won one of the following:

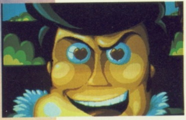
- £5000 worth of great, free software;
- a fabulous free game, to be chosen from any of the lists printed on this page;
- a discount worth £5 on a great game costing £24.95 or more. The recorded message will tell you which software house's games you can choose from. The lists are also printed on these pages for your convenience. You can only use your card for a discount with the software house specified in the recorded message.

4 If the recorded message tells you that you've won a free game, then choose the game from ANY of the lists on these pages. Enter the name of the game and the software house in the space provided on the card. DON'T FORGET to include your name, address, and telephone number. Finally, pop the card into an envelope and send it to: CU Amiga Free Game, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please allow 28 days for delivery.

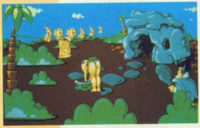
If the message tells you that you have won a discount, then you can use your card as a voucher to save you £5 on any of the games listed on these pages. Enter the name of the game and the software house in the space provided on the card. Include your cheque made payable to the software house for the complete sum less £5. Don't forget your address, and then send the card to the software house's address which is printed on these pages.

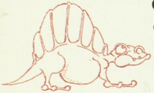
6 If your card has £5000 printed on it, you have won the first prize of £5000 of free software. Righty ho?! Get straight on the phone to the Editor, Steve James, at CU Amiga on 071 251 6222 extension 2441.

DON'T FORGET! ALL PRIZES AND DISCOUNTS MUST BE CLAIMED BY APRIL 28TH 1991. CLAIMS RECEIVED AFTER THAT DATE WILL NOT BE VALID. SEE THE RULES BOX ON THIS PAGE FOR FULL DETAILS OF CONDITIONS OF ENTRY.



Above: The local birds lend a beak. *Below*: It's wash day at Chuck's place as Ophelia, his beautiful wife, hangs out the washing.

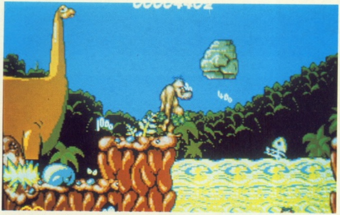




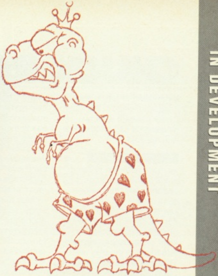
Core Design are currently working on a cartoon-like prehistoric romp with a big Neanderthal as its star. Steve 'Rubble' Merrett donned his loin cloth and went clubbing...

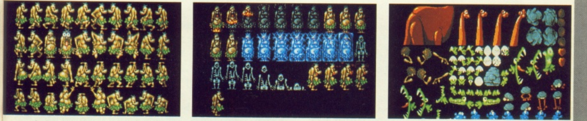
CHUCK

Somewhere in deepest Derby, a sinister plan is afoot. The plush countryside is once again home to huge roaming dinosaurs, and the area is inhabited by a race not dissimilar to Hanna Barbera's perennial favourites, The Flintstones. At the heart of all this activity is one Chuck Rock, a prehistoric equivalent to Stan Ogden, but a lovable rogue all the same. As far as Chuck is concerned, everything in the garden is coming up roses. He's got an adoring wife – the delectable Ophelia – who, despite Chuck's many short-comings, loves him dearly, and who he often drags by the hair for an evening out. And there has been no sign of his age-old enemy, the devious Gary



Chuck, resplendent in green loin-cloth and beer gut, contemplates an early morning dip.



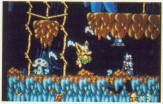


Sprite editor shots showing Chuck in various stages of animation and a selection of characters which feature in the first level of the game.

Gritter, for several months. However, this peace and tranquillity is about to be shattered, as Gritter appears again, and kidnaps poor Ophelia whilst she is putting out the washing.

JOIN THE CLUB Core's fourth release as a stand-alone company has been in development since mid-October, and promises an odd mixture of gameplay styles. Looking superficially like Core's earlier hit, *Torvak The Warrior*, *Chuck Rock* returns to the cutesy-style platform romps that brought Core to the forefront with games like *Rick Dangerous* and *Impossamole*, but also includes some of the best cartoon graphics that the Amiga has seen. The team behind the game consists of chief coder, Chris 'Egon' Long, who is using Realtime's Snasm as a development tool, with Lee Pullen working on the graphics with general assistance by the third team member, Bob Churchill, who is also in charge of play-testing and the game's intricate maps. Meanwhile, Chichester-based Matthew Simmonds is on the sound front, and will be providing a suitably jolly soundtrack which will be the last thing to be incorporated.

ZONE CONTROL Chuck himself is a 32x48 pixel sprite which bears a passing resemblance to Monty Python's Gumby and, via combinations of the joystick and the firebutton must run, jump and swim across the prehistoric landscape. Chuck's adventure is spread over five levels, each of which is broken down into a number of zones. These zones consist of an eight-way-scrolling play area which is made up of roughly thirty-two scrolling screens, and within them lurk an assortment of dinosaurs and related hazards. To protect himself against the many obstacles and energy-sapping creatures he encounters, Chuck can perform a flying kick or repel assailants with his all-powerful 'Belly Bump'. In addition, living up to his name, our primitive hero can pick up large boulders and throw them at any attacking foes – and these boulders can also be used to bridge previously impassable gaps in the landscape. Although the scenario is a cutesy one, Chris and Bob are adding as many realistic gameplay touches as possible – for instance, as you progress through the levels the backdrops change from



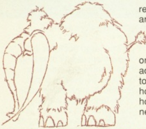
ROCK

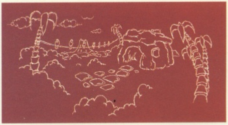
CHUCK ROCK

swampland to an icy wilderness, and whilst in the latter, Chuck's breath is shown clouding up as he turns blue with the cold.

MAPPING THE FUTURE Just as much attention is being made to the backdrops, too, and the prehistoric wilderness ranges from a desert scene to an underground cave system. It's also been possible to incorporate a layer of parallax scrolling to add depth to the play area. This was previously impossible in *Torvak* due to restricted memory, but the team are using a new home-grown map editor written by *Rick D* supremo, Simon Phipps, which allows them to put the backdrops and obstacles together jigsaw fashion. As the graphics are stored as OCP Art Studio files, this allows Chris to port them over and incorporate them into his code whenever he needs them. The same goes for the many enemy sprites which can be plotted and then added for testing. As each level varies in terms of backdrops and content, Lee has created a different set of reptiles and insects for each stage, so you can expect to encounter Mammoths in the arctic areas and birds in the forests. Similarly, not all the reptiles are hazardous to your health. Some, such as rigid crocodiles and dormant snakes, can be used as a means of propulsion as they act like see-saws or springs. The inclusion of these was intentional, as Rob was keen to add a slight puzzle element to the game to complement the platform action.

With the game due to be released in April, Chris, Lee, and Rob are currently working flat out to smooth out any bugs and put it through its paces with rigorous play-testing. In addition, Matt's music has yet to be added, as do the in-house effects, but we should hopefully bring you a review next issue.

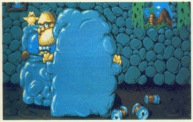


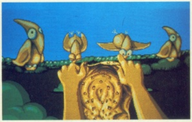


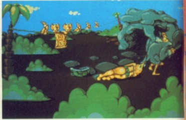
One of the many and varied pre-production sketches.

CHUCK'S CHUMS

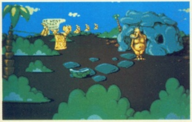
The idea for *Chuck Rock* sprouted from a character Lee knocked up one day. Whilst doodling on his ST, he drafted a Neanderthal character with a stooped back and hands that dragged along when he walked. On seeing the sprite, Chris and Rob started coming up with assorted ideas for a possible game. Surprisingly, and despite a few similar ideas, *Frak!* and *Toki* were not actually inspirational, but the lads concede that *PC Kid* on the PC Engine gave them a few basic themes. From here, they worked on the basic gameplay premise and drafted their ideas on paper so that their feasibility could be examined, and the sillier ideas dropped. From there, Chris started on the scrolling system and gameplay stats, whilst Lee and Rob invented and created new characters.

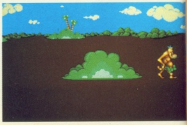






IN THE BEGINNING Before coding began, every aspect of *Chuck* had been methodically planned and sketched and the proposed content of the game jotted down on a lengthy storyboard. One of the most striking things about *Chuck* is its impressive opening sequence. In true Neanderthal style, Chuck is shown slouched in a chair watching his stone age TV. As the picture crackles with interference, he manipulates the bird on top to clear it. Whilst this is happening, his dear wife is putting out the washing using birds as pegs, but is snatched by the evil Gritter. Chuck rushes out – minus any clothing – and clads himself with a bush and sets off in pursuit. This sequence alone took five weeks to draw and animate, but the end result is extremely impressive.





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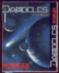

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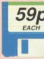

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DEMONIAK

The text adventure is back! Dan 'never stuck for words' Slingsby wonders where all the pretty pictures have gone...

A ruthless anti-god from another universe, a scientist with an IQ equal to that of a Cray Infinity computer and a muscle-bound superhero who spends his time pulling off bizarre stunts (such as a 60-mile freefall from the edge of space and climbing Everest with his hands tied behind his back) are just some of the characters to be found on the loose in *Demoniak*, a new text-adventure (stop laughing at the back!) from Palace Software.

PICTURES INTO WORDS Not much has been heard of the text adventure in recent years. In their time, such games were amazingly popular with market leader, Level 9, releasing titles such as *Snowball, Return to Eden*, and the classic *Lords of Time*. Recently, Mastertronic has seen fit to re-release Infocom's back catalogue of text adventures at the too-good-to-miss price of under a tenner. With the runaway success of this series in the softshops, Palace may well find themselves with a winner on their hands.

The storyline for *Demoniak*, and much of the in-game text, has been written by comics giant, Alan Grant. The game reflects Alan's warped sense of humour with most of the action taking place on the ice world, Freezyassov. The evil Demoniak has sent his army hordes through a black hole to attack the galaxy. Only Doc Cortex, the result of a bio-mechanical test-tube experiment, and his four super-powered friends stand in his way of galactic domination. To destroy his plans, Cortex and his pals must build a high-tech super-bomb to blow up the black hole and send the legions of inter-galactic gatecrashers packing. Unfortunately, three unique components of the bomb have been lost and must be found before the hole can be sealed and Demoniak banished from the universe for all eternity.

PURE FICTION *Demoniak* is the first in a projected series of games to utilise the new Pure Fiction system developed over the last three years for Palace by in-house programmer, Chris Stangroom. The system simulates a game-world with independent and interacting characters and keeps track of all off-screen action. There are over fifty independent characters running about the game, each with their own artificial intelligence, so the program is fairly complex to say the least. The player may become any of the characters at any time, and while he is controlling one of them, all the others will carry on with their lives in the other game locations.

Although there's a cohesive story to *Demoniak*, and various puzzles to solve along the way, there's more than one way to complete the game. Events don't necessarily need to unfold in a set order. For example, a player doesn't have to solve puzzle A, move onto B and then C. The Pure Fiction system allows the user the freedom to explore and interact with the game universe and invent alternative ways to reach his or her goals. Palace claim that many of the things you can do in the game even the programmer doesn't know about.

Whether *Demoniak* will succeed in dragging the text adventure into the 'nineties remains to be seen. It's difficult to imagine today's 'sophisticated' games players, used to arcade quality graphics and animation, drooling over a text adventure, but Palace have really pulled out all the stops on this one. We'll have a review in a couple of issues.

ALAN GRANT Alan's been writing comics for more than 15 years and has handled most of the major characters in 2000AD. Writing credits include Judge Dredd, Robohunter and the ACE Trucking Company among many others. He's also written continuing stories for Roy of the Rovers, Scream and the infamous Action weekly. In recent years, Alan has been working for both Marvel and DC comics, handling some of their major characters. After a three year tenure writing Batman in Detective Comics, he's recently been handed the writing chores on its sister title, Batman. At present, he is also writing the RoboCop monthly comic book, a Punisher graphic novel, and the superb The Last American for Epic Comics. Future work includes a Judge Dredd/Batman team-up and a Judge Dredd/Wolverine team-up. Snickt!

What's this? Screenshots from a text adventure?! To give the game some graphic appeal, Palace have added a Psygnosis-like intro and a number of screens throughout the game.

Your view of the world will change slightly, depending on who you are. For instance, if you examine the woman Flame, one of Cortex's pals, while playing a man, you will see a different description to the one you would have got had you been playing a female.

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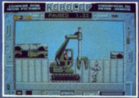

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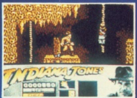

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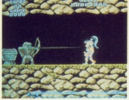
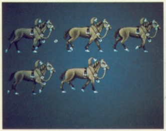


Psygnosis is trying to 'Out Japanese the Japanese', Rik Haynes asks why?

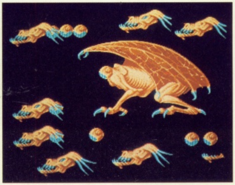
LE

What do you get when you cross *Shadow of the Beast, Super Mario Bros.* and *Strider*? *Leander*, the latest game from Psygnosis, will probably be your answer when it's finally released in the autumn. This Liverpool-based firm is putting its faith into a sparkling new game creating duo, and it looks as though the gamble is paying off. You'd think *Leander* comes from the Land of the Rising Sun rather than sunny Southport. It's an action adventure that would sit just as comfortably in the arcades or on console – hardly surprising when you discover this is the central aim of the team.

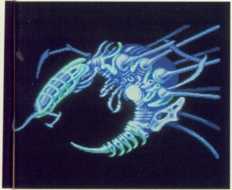
IT'S A FAIR COP *Leander* is filled by mighty big sprites, parallax-scrolling backdrops and oodles of crafty creatures and puzzles. The visual tech-specs can't fail to impress: up to 60 eight-colour sprites on a parallax-scrolling background, the biggest covers more than half the screen. There are 192 simultaneously colours on-screen, each level has a 70k buffer for creature and backdrop graphics, and



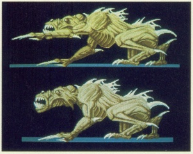
Jon Burton has managed to cram 20 hardware sprites per line – a task thought impossible by the techno-boffins at Commodore!



Graphic artist Andy Ingram has worked for Tiertex and Code Monkeys in the past.



Leander is absolutely packed with all kinds of Oriental dragons, spiders and other beastly creatures. The stunning guardian sprites are fully animated with moving heads, tails, claws etc.



you are wearing 3 hit point armour.

you also have a training sword.

you have 0330 gold coins.

rune bombs 00

EANDER

the main character has over 70 frames of animation. Burton has managed to get 20 hardware sprites per line which Commodore says is impossible. 'It eats processor time,' Burton sighs. 'The copperlist is massive and the blitter can't go any faster. My code has reached the limits.' The Copper (co-processor) resides on one of the Amiga's custom chips and directs the graphics display. It adds instructions to the main processor and is mainly used to direct mid-screen modifications in graphics displays (reposition sprites, change the colour palette, and so on). The blitter is used to move huge chunks of data faster than the 68000, the central processor on the Amiga.

ON THE LEVEL As luck would have it, the first level of *Leander* is set in an oriental garden. Other levels include Amazon jungles with Aztec temples and waterfalls, and a large castle with dingy dungeons. 'It's difficult getting variety into a game,' says Ingram. 'We've got 90-odd characters in the world. My favourite is the horse and cart, you can even use them to travel around. Watch out for the Dragons, they'll nut you if you get too close.' 'We rate playability higher than graphical excellence,' confirms Burton. 'The graphics attract you in but the game needs something extra to keep you in there. Otherwise it's just a spectacular demo like *Dragon's Lair*. It's a fine balance, they can cancel each-other out.'

HARDWARE Burton is writing the game using PDS running on a VGA 386 PC, while Ingram draws the graphics on a bog-standard A500 with 40Mb hard-disk and *DeluxePaint III*. Ingram has done some graphics work for Tiertex and the Code Monkeys in the past, including *Mean Streets* and *Strider* for US Gold. It's hard to believe that *Leander* is Burton's first ever game and Ingram's first bash at something original. Tim '*Shadow of the Beast*' White is handling the sound effects and music. Burton and Ingram would like to move onto console games when *Leander* is completed – a tragedy for Amiga owners that CU Amiga is sure Psygnosis will rectify.

'We're tired of seeing games that aren't playable,' explained Jon Burton, the 21 year-old programmer of *Leander*. Andy Ingram (graphic artist) adds, 'We're trying to produce an Amiga game that looks like it's on a Megadrive'. So will the game fulfil this ambitious promise? Leander was originally going to be a cute sort of game like *Super Mario Bros* from Nintendo. After 'input' from Psygnosis, the emphasis has shifted across to a harder *Shadow of the Beast* feel but the Japanese graphic style remains. The game is basically a platform game with a bit of hack 'n' slay in there to keep things interesting. The scenario is in the uninspired 'rescue-the-princess' mould, but the graphics are something else.

No, he's not playing football! The brown blob will be replaced by a barrel in the finished game.

THE KILLING CLOUD™
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ACCOMPLICES Few still alive
ADDRESS Anywhere that will have him
Infrequent!
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THE CU COLLECTION

ON YOUR DISK

Prepare yourself for a fight across the world, as proudly present another full game! U.S. Gold's Human Killing Machine is a multi-stage beat 'em up sporting huge sprites and a massive task set against some of the world's most popular landmarks. So stick your disk in the drive, and get ready for some serious fighting action...

Once again, CU Amiga proudly presents another full game! This time it's US Gold's *Human Killing Machine*. . . .

DISK eleven

The unofficial sequel to U.S. Gold's conversion of Capcom's Street Fighter, *Human Killing Machine* is a beat 'em up set across six countries. As the eponymous fighter, you travel the world to participate in a series of fights with the world's top brawlers. Each country puts up two of their finest fighters, the winner of each fight is determined by the depletion of the other's energy bar. Your fighter is controlled using a combination of the firebutton and the eight directional controls. Using these, such offensive moves as flying kicks, low kicks, and a variety of punches can be accessed, and providing that you are close enough to your opponent, the blow will hit home, reducing their energy. However, whereas your energy is steadily reduced with each hit conceded, your opponents' is replenished if they repeatedly escape injury.

You begin your career in Russia, standing outside the familiar pointed towers of The Kremlin. The opposing fighter appears to the right of the screen, with your bandana-wearing contender on the left. Above the main playing area each players' energy is bar is shown as a white line, and between these is a timer which ticks away as the level progresses. Each stage must be completed before the time-limit expires, and failure results in the automatic loss of a life. If you overcome these odds a small congratulatory screen will appear as the next country is loaded. As you progress through the world's best pugilists, the opposition ranges from hulking Russian police officers to Italian waiters. The action is interspersed with battles against all manner of angry - not to mention deadly - creatures. Get ready for the fight of your life.

WON'T LOAD?

If in the rare occurrence of your disk failing to load, stuff it in an envelope and send it to:

CU DISK RETURNS
PC WISE
MERTHYR INDUSTRIAL PARK
PENTREEBACH
MID GLAMORGAN
CF48 4DR

They will check the disk and send a replacement as soon as possible. Please don't ring the CU offices regarding faulty disks. If you have a problem, PC Wise have an emergency phone number which is open from 10:30 - 12:30 weekday mornings. The number is: (0443) 693233.

LOADING AND GETTING STARTED.

Put the disk in the drive of you machine and the game will auto-boot. As soon as the game has loaded and the title screen has appeared, press fire to enter the first level and to enter the battle. The joystick is used to control the fighter, with the firebutton and the assorted directional controls accessing the offensive moves, whilst the directional controls alone guide your fighter across the screen and send him into daring somersaults which can then be used to land a flying kick on your opponent. Depending on the particular directional movement, the hero will perform a suitable kick or punch - for instance, whilst the joystick is in a downward diagonal direction and the firebutton is depressed, your character will perform a low leg sweep.

FIRST IMPRESSIONS

CU takes an exclusive peek into the future and looks at five potential blockbuster games.

R-TYPE II

IREM'S massive sequel makes its way onto the Amiga, courtesy of Activision.

GAMEPLAY: The evil Bydo empire, the protagonists behind the *R-Type* invasion have returned for a second bite of the cherry. Once again, Earth's authorities have reacted by sending a MkII space fighter out to deter the alien forces. However, the encroaching empire have already colonised a number of planets and their surrounding area, ensuring that the only way the Bydo menace will be ended again is by locating the chief alien and destroying him.

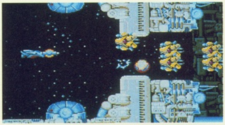
R-Type II follows much the same pattern as the first game, with the action split into eight horizontally-scrolling levels. These levels play host to the countless Bydo forces, and appear from both sides of the screen in both air and ground-based forms. Use your ship's offensive powers to cut a swathe through the alien forces along with any of the power-ups that the aliens relinquish when destroyed. All the old favourites are there, ranging from the "Hoopla" lasers to the "Zig-Zag" shots. Each culminates in a showdown with a massive end-of-level guardian who requires a number of direct hits before you can pass.

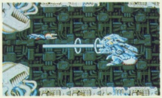
PLUS POINTS: *R-Type* was a superb blast, and *R-Type II* - whilst not offering anything radically new - tidies up a few of the original's downfalls and also features larger creatures and more on-screen foes. In addition, each level now sports more in the way of parallax backdrops, and these add a nice arcade "feel" to the game.

ANY QUESTIONS: On first sight, this sequel doesn't look particularly different, but the gameplay is marginally faster and the sprite detection is far better than that of the original. Arc Developments are handling the conversion, and their success with the conversion of *Dragon Breed*, means that this is in good hands. Work has been in progress for three months now, and all that remains is to incorporate the animated guardians and tweak a few gameplay aspects.

Chief coder Matt thrashes it out with the coin-op.

FIRST IMPRESSIONS: Fans of the coin-op should be more than pleased, as *R-Type II* is a very close conversion. It could be a little too close to the first game, but this is a fault of the coin-op, not the programmers. Even so, if they can successfully incorporate the arcade machine's many large opponents and keep the speed, *R-Type II* could well be one to watch out for.





Fight off aliens based on Dr Who baddie the Zygon.

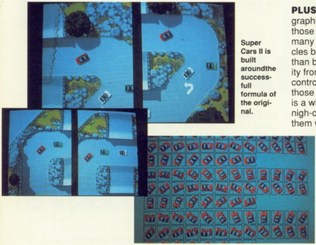
Zygon courtesy of the BBC

SUPERCARS II

GREMLIN'S superb road racer returns in a new, revamped form.

GAMEPLAY: The main addition to the gameplay is the split-screen two-player mode, which allows two players to compete without the confusion of losing track of your car on-screen. As in the first game, there are three difficulty levels. The tracks get progressively harder as they are completed, and the number of computer-controlled cars has been upped to ten. The main differences, though, are in the form of the countless obstacles which obscure the route. Tunnels, jumps, bridges and banked corners have all been added, and there are also more oil and water hazards than in the first game.

As in the first game, there is still a shop where a successful racer can purchase spares and enhancements for his or her vehicle. In *Supercars II*, weapons now play a larger part, and there are more rockets and guns than before, which are shown on the shop's shelves alongside turbo boosters, and improved brakes and tyres. The latter of which are essential for later routes which play host to snow, sand and grass; all of which affect your car's road-holding and cornering. Finally, the programmers have also incorporated a number of bonus screen which, if solved, grant the player large rewards.



Super Cars II is built aroundthe successfull formula of the original.

PLUS POINTS: The game's graphics are far superior to those of its predecessor, with many backdrops and obstacles boasting far more detail than before. On the playability front, though, the car's controls are the same as those of the first game. This is a wise move as they were nigh-on perfect and changing them would have been an unnecessary risk. Also, everything has been polished, resulting in what is a superb looking and sounding game.

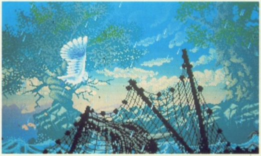
ANY QUESTIONS: Shaun Southern and Andrew Morris, AKA Magnetic Fields, are behind the sequel, and they have been working on the game for four months now. The game is a logical extension of the original *Supercars* that aims to incorporate many features which never made it into the original. It is particularly notable on the graphics front, which has been vastly improved since the first game.

FIRST IMPRESSIONS: Without a doubt, *Supercars II* is one to watch out for. From what we've seen, the sequel retains the playability of the first game and adds dozens of new features and nice touches. The graphics are much better than those of the first game,with much more animtaion. Ramps and more opposing cars make up some of the new track hazards with extras promised. The extra weaponry and car accessories will ensure that the game's difficulty level grows with the player's proficiency.

AGONY

BELGIUM blast 'em up with a fantasy flavour courtesy of Psygnosis.

GAMEPLAY: Turned into an owl by a wicked wizard, you must battle through six fantastic worlds before a final duel with the mad magician. Apart from the unusual graphics and scenario, *Agony* is a standard shoot 'em up with eight power-up weapons to collect and six end-of-level guardians to master. There are almost 100 different beasties to blast, from fire-breathing dragons to flying fish.



Over a hundred different creatures are pitted against your one owl.

ANY QUESTIONS: In control of coding and graphics, Frank Saure and Yzes Grolet live 50km south of Brussels and Marc Albimet comes from Leon in the south of France. The trio previously programmed the C64 adaption of *Iron Lord* and *Unreal* on the Amiga for Ubisoft. They use a combination of their own

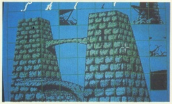
➤

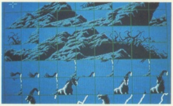
AGONY

development system called ADS and editors provided by Psygnosis. Suare and Albimet design the graphics using (the now obligatory) DPaint III. Tim White is in charge of the audio, which will include proper stereo-sound effects and soundtracks transferred from a synthesizer. Frank Suare hopes the music will also be released on a normal Compact Disc.

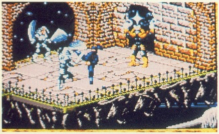
PLUS POINTS: *Agony* certainly has a novel twist to the plethora of shoot 'em ups but will this be enough? The backdrops to the sea, marsh, forest, highland, mountain and volcano worlds move with a real sense of depth thanks to a super-smooth three-level parallax scroll routine. Each world is 32 screens wide - and up to 30 sprites (eight-colour, 32x32 pixel size) can be on-screen at any one time.

FIRST IMPRESSIONS: We played an early working demo of *Agony* showing off the impressive layered backdrop graphics, owl animation and a few of the baddies. Elements of gameplay are still to be addded – the success of this vital stage will make or break the game.

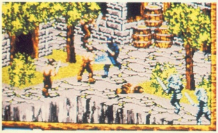




LAST NINJA III



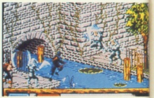
The Gameplay: Once again, the Ninja's perennial enemy, the evil Kunitoki, has returned, this time drawing you back to your native Tibet for a final confrontation. However, as in the first game, he has left a series of traps and puzzles which are scattered throughout the game's five levels. Unlike the first two games in the series, *Ninja III*'s levels portray each of the elements – ie. fire, wind, water, and void – rather than backstreets and cities, and the final confrontation takes part in Konitoki's massive lair. For this third game, System 3 have made a concerted effort to increase the puzzle element of the first two. Objects must be collected and manipulated before certain key puzzles can be solved. In addition, the fighting sequences have been improved upon, with more easily accessible moves and larger sprites for clearer definition. Similarly, the backdrops are now more integral to the gameplay than ever before, and can provide useful refuge.



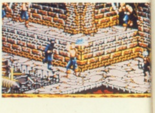
Plus Points: The larger sprites ensure that *Ninja III* looks almost twice as good as its predecessors, and the animation on the main sprite and the enemy characters has been improved to make him both easier to control and more realistic in his actions. In addition, the graphics have been completely revamped and the addition of probably the most original martial arts scenario yet, create an effective atmosphere.

Any Questions: *Ninja III* has been in development for several months now, and the main bulk of the coding and graphics are up and running. As with *Ninja Remix*, System 3 are setting the scene with a massive intro sequence which outlines the plot. Furthermore, they have really gone to town on the backdrop graphics for each of the element stages. It's due for a March release, so stay tuned for a full review.

First Impressions: Almost a genre in their own right, *The Last Ninja* series of games have been popular since System unleashed the original for the 64 many moons ago. However, whereas past games in the series have been 8-bit orientated, *Ninja III* has been written from scratch with the Amiga in mind, thus the Amiga version could be head and shoulders above the other ones. How it plays, though, remains to be seen. You either love or hate the *Ninja* series, and only time will tell whether *Ninja III* will win the series new followers.



This time it's more of a beat 'em up than an adventure.



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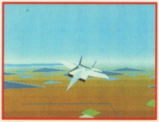
F-15 Strike Eagle II is already available for IBM PC's and compatibles, and is coming soon for Commodore Amiga and Atari ST

IBM SCREENSHOTS SHOWN

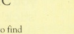


F-15
STRIKE EAGLE
II

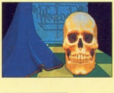
Warlock
THE AVENGER

CLASSIC ARCADE ACTION IN A LAND OF MYTH AND MAGIC

In the beginning there was 'Druid', hailed as a milestone game at the time of its release. Then came 'Enlightenment', and now there's **Warlock** *the avenger*, the third game in a classic series. Designed by Dene Carter, **Warlock** *the avenger* takes the player yet deeper into the dangerous world of Belorn, where the evil lord *Acamantor* has returned to hold the land in his grasp. Strive to re-awaken your ancient spells and find your way through eight trap-strewn dungeons, overcoming unknown obstacles, locating secret passage-ways and keeping *Acamantor's* monstrous minions at bay. Your task is to find and destroy the evil power. Only by unleashing the arcane power of Chaos can final victory be yours.



- two games in one, you get the original *Druid* game, included **free**.
- use elemental forces to cast the most effective spells
- create *Golems* and work together in the two player game
- avoid gigantic fire-spitting skulls and *Acamantor's* teeming army of monsters



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MILLENNIUM

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SCREEN SCENE

Welcome to Screen Scene, the essential guide to Amiga games. Our reviews are timed to coincide with the release dates of the games themselves, so you won't find any out of date reviews here, only up to the minute information from an experienced team of joystick journalists.

SOUND Four channel sampled stereo rock or a Stock, Aitken and Waterman drum track? The higher the rating the higher you run the volume.

GRAPHICS Not just overall prettiness, but animation, style, design and the way the visuals fit in. So it doesn't have to be the prettiest game in the world to score high here.

PLAYABILITY This rating lets you into how easy it is to get into a game, and once you start playing whether it's addictive or uninteresting dross.

LASTABILITY Speaks for itself. The higher the rating the longer you'll be loading it up. Ties in closely with the playability rating.

OVERALL The most important of the lot. And here's CU's rough guide to ratings:-

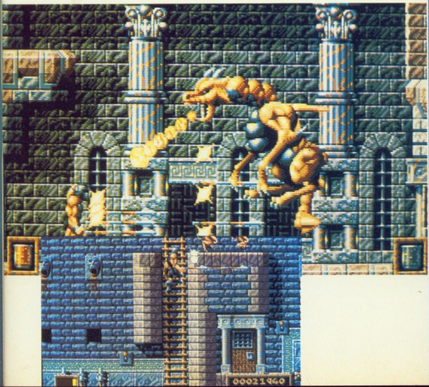
0- 29%	Man, this stinks.
30-39%	Phew, avoid.
40-49%	Below par.
50-59%	Worth checking out if you're a fan of the game style.
60-69%	Above average, but with a lot of room for improvement.
70-84%	Good but flawed.
85-92%	ScreenStar, recommended.
93%+	Super Star, our highest accolade. Must not be missed.

AMIGA SPEC

Watch out for this addition to our reviews. The Amiga is the finest home computer that money can buy, and if we really feel that a game is pushing the boundaries of the machine we'll tell you how and why. Each and every Amiga soec will be tailored to the review. Some of the ratings are objective – eg number of onscreen colours, levels etc; others, such as an assessment of the scrolling speed, are based upon the considered opinions of the CU Amiga team. All such subjective ratings are marked out of ten.

AMIGA SPEC

MEMORY REQUIRED	440K
SCROLL SPEED	6
COLLISION DETECTION	4
COLOURS ON SCREEN	32
LEVELS	48
DIFFICULTY LEVEL	8
HOURS TO COMPLETE	67
NUMBER OF PLAYERS	2/4
GRAPHICS STYLE	SOME
FRACTALS SYNTHESISED	
SOUND + COIN-OP SAMPLES	



CU
SUPERSTAR

Ninety-three percent and a game's worth a superstar. We hardly throw these around — but if a game displays totally superior qualities, it just might be in with a chance.

CU
SCREEN
STAR

The CU Screen Star is for games scoring 85%-92%. If a Screen Star is awarded then you can be sure that the product will have reached a high standard in gameplay, sound and graphics, and that it will have long lasting appeal.

NEW TO CU PART TWO

JENNY ABROOK

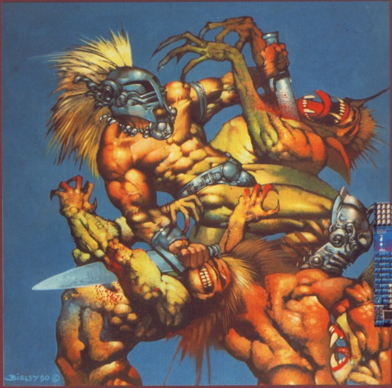
Jenny joined CU straight from Art College where she trained to be a designer. Her role on CU is to help out Andy, our hard-pressed Art Editor, with the design of the mag's pages and special projects. Our Jen is an expert at making long-distance 'phone calls and is known to be 'the world's most polite person'.

MATT REGAN

Matt works for us on a freelance basis and has taken over our Helpline section from Keith Campbell. His full-time job is writing for the excellent consoles mag, Mean Machines, which is put together on the floor below CU. Matt and his girlfriend are expecting the patter of tiny feet in March. Ahhhh.

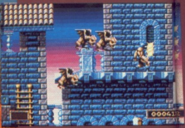
GODS

Have you got what it takes to be a God? Dan 'Bacchus' Slingsby finds out in the Bitmap Brothers' latest release.



G O D S
THE BITMAP BROTHERS

Simon Bisley's striking artwork for *Gods*, pictured here as original painting (*left*) and digitised intro screen (*above*).



Look carefully at the warrior in this early screen shot. Originally, he didn't have a ponytail, but after Simon Bisley added one to his boxed artwork, Mark Coleman attached one to the game sprite.

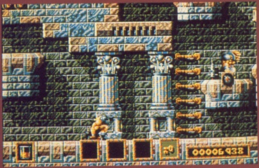
The Renegade gamewave begins in earnest this month with the fledgling softcos' first release, *Gods*, winging its way into the softshops. Developed by top 16-bit development team, the Bitmap Brothers, *Gods* is an arcade adventure set in ancient Greece with numerous puzzles to solve, monsters to slay and treasure to collect.

Featuring a novel artificial intelligence which allows the and respond to the decisions and actions of the player, the game is set over 4 action-packed levels. Each one throws up its own particular battery of bug-eyed nasties, flying griffins, satyrs, two-headed beasts and hideous monsters, all of whom are out to give you a bloody good thrashing.

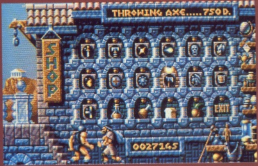
The player has been given the task of battling his or her way through a city created by the gods has since been taken over by the forces of darkness. Four all-powerful guardians patrol each level and have a horde of hell-like minions under their control. Only by completing each level, made up of three worlds apiece, and defeating the end-of-level guardians in mortal combat can the player gain the ultimate prize – a place amongst the gods.

Various weapons, potions and energy icons are scattered throughout each level, as are a number of devious puzzles, secret passages and rooms, switches, levers, and traps. The first two worlds of level one offer no real challenge, but are a useful training course and help the player get used to the simple joystick controls and combat conditions. By the third world, things start to hot up and the

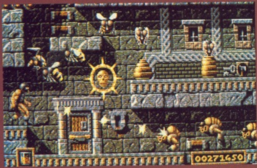
CU SUPERSTAR



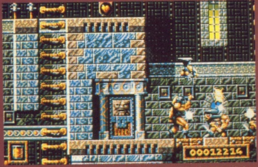
The warrior can only hold three objects at a time, so you've got to be careful what you choose to take with you.



A visit to the shop will prove helpful. A wide variety of potions, weapons and even extra lives can be bought if you've got the cash to splash. If you haven't got the necessary readies the shelves will be bare.



Level three features gigantic killer bees. They're especially lethal and emerge from gigantic beehives which have to be destroyed to stop the swarm running riot and overcoming the warrior.



Some puzzles are fairly basic and only require the throwing of a switch or lever. Others are more complex and involve collecting objects, finding keys and using in-game teleports.

The Minatour-style bull makes an appearance in the Cretan labyrinth

THE HARPIES Harpies were one of the most fearsome monsters that the ancient Greeks knew. Half-human and half-vulture, they circled the skies looking for victims to feed their unsatisfiable hunger. Harpies preferred dead flesh to eat but were more than capable of killing humans and animals with their razor sharp talons. They often protected sanctuaries or were extremely possessive of areas they had control of. Anyone who ventured into the domain of the harpies rarely came out alive. Skeletons and half-eaten bodies often acted as warning signs of land inhabited by harpies.

the game's artificial intelligence and become a lot harder to defeat. By the time the player has progressed onto level 4, the screen will be thick with all manner of wee beasties and the going will be decidedly tougher.

Each world has its own specific task which must be completed before the player can progress further. This may involve retrieving several objects and taking them to a certain place or manipulating a number of levers to release some kind of treasure. Apart from the first world, they're never going to be easy and are made much harder by the legions of vulture-like Harpies, gargoyles and serpents on the prowl. The monsters materialise out of thin air in response to various actions by the player and become increasingly intelligent as the game progresses. For example, in the early stages the monsters will follow a simple attack pattern, but later on they might run away, chase you or even avoid hostile fire. It's also possible to manipulate them into helping you. Some thief-like characters can be used to retrieve items which are hard to reach. Once retrieved, the player can blast them and walk away with the booty.

Weapons include daggers, destroying platform-based uglies. Spears are by far the best weapons to collect as they can pass through aliens and platforms causing untold devastation. Daggers are the weakest and only inflict minimal damage. Other useful icons include shields for invincibility and starburst-like smart bombs which cause multiple explosions. Also scattered around are engraved stone tablets which, when collected, reveal hints and tips in the form of a scrolling message at the bottom of the screen. These may define the quest for each world, give hints or solutions to a puzzle, or the location of an object.

MEDUSA The Medusa had a rather unusual hairstyle. She boasted a barnet of live snakes! The Medusa acquired this by declaring that she was more beautiful than the goddess Aphrodite. As a punishment, Aphrodite made sure that no-one would ever look at her with pleasure again. If anyone caught sight of the snake-headed creature, they would be so terrified they would turn to stone. The Medusa's home was decorated with her pitiful victims; their features distorted in terrible fear and pain.

As well as picking up weapons and potions left behind by blasting luckless aliens to a gooey pulp, a shopkeeper icon appears during, and at the end of, each level. Once collected, the shopkeeper appears and takes you to his shop where

GODS

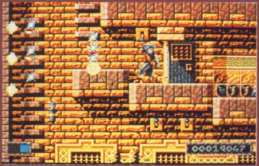
➤ program adjusts to the player's ability and makes the game easier by taking out some of the attack waves and placing more energy-giving icons in the level. A similar system has been used in Storm's big new shoot 'em up, *SWIV*, in which attack craft move more slowly if the player has few lives left or if his/her hit rate is below a certain level. *Gods* is also speed dependent – the quicker things are done, the greater the rewards. By playing well, extra treasure chests can be collected and secret passages revealed. For example, in the first world of level one, a special jump potion only appears if a player has reached the top of the building within a certain time. This enables the player to jump up and access hidden ledges and platforms and collect armfuls of cash and power-ups.

GRIFFINS Griffins were extremely vicious and dangerous creatures of the sky. Similar to modern day eagles, they were masters at killing, often by swooping down and plucking their unsuspecting victims from the ground. Its chosen prey were carried off to lairs which were laden with rotting flesh. However, they were not only bloodthirsty but also renowned for their wisdom and cunning. As a result, images of griffins were often painted on buildings to strike fear into the hearts of the faint-hearted.

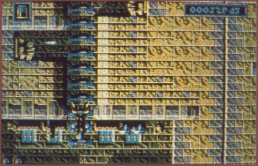
Graphically, the game is highly impressive. Mark Coleman, who handled the graphics on *Speedball 2*, stepped in to help out on *Gods* and has surpassed his own already high standards. He's created a large repertoire of bizarre and ugly looking monsters which add variety to each level. As the game progresses, the creatures get ever-more weird until the final level when what look like flying Sumo Wrestlers and Slinky-spring type beasts run about causing general mayhem. Such variety helps enrich the game and puts others of its type to shame. Obviously a lot of hard work has gone into their design. With over 60 frames of animation, the central character moves in a semi-realistic manner and is remarkably detailed, even down to his flowing blond locks of hair. My only criticism is the lack of animation used on the end-of-level-guardians. They look great, but have only limited movements which tends to negate their appeal. Although the first level Centurion is a massive 96x64 pixels high, it's not that difficult to defeat and was a mild disappointment.

The sonics in *Gods* are excellent. There are a wide range of multi-layered sound effects and samples which complement the frantic on-screen action perfectly, as well as a trumpet fanfare after each level has been completed. There's also a 2½ minute intro tune by Nation 12, reprogrammed for the Amiga by Richard Joseph. This will most likely be released as a single in the not-too-distant future.

The game itself plays like a dream. It's not *just* a shoot 'em up – there are lots of intriguing puzzles to solve, platforms to explore and objects to discover. Even if you complete the game, there will always be something you've missed and no two games will ever be exactly the same. Over a year's work has gone into developing *Gods* and it shows. It's not an original game, but it's certainly the best of its type. It deserves to be an almighty smash hit.



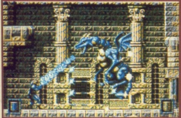
Above: Stone gargoyles spit jets of fire as the warrior descends one of the many ladders. ***Below***: The Familiar helps out as an attack wave closes in.



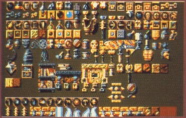
RENEGADE £24.95

> Fast and frantic arcade action – sure to be a hit!

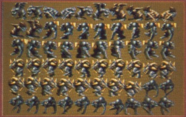
GRAPHICS	92%
SOUND	88%
LASTABILITY	92%
PLAYABILITY	94%
OVERALL	**93%**



A Centurion and Dragon form the guardians of levels one and two. Hint: to distract the dragon bring him a golden jewel.



Sprite screens showing an assortment of weapons, potions and health icons as well as a avariety of hideously mishapen demons. The Bitmaps used our own Steve Merrett as a model.



AMIGA SPEC

MEMORY REQUIRED	512K
COLLISION DETECTION	7
LEVELS	4
DIFFICULTY LEVEL	8
NUMBER OF PLAYERS	1
GRAPHICS STYLE	SPRITE-BASED
SOUND	MULTI-LAYERED SAMPLES
DEVELOPMENT TIME	13 MONTHS
LARGEST SPRITE	96X64
PLAY AREA	68 SCREENS/LEVEL

Powerplay 92% Generation 4 96% The One 93% T.G.M 95%

Sid Meier's

RAILROAD TYCOON

You control every aspect of your Railroad's operation. Every choice you make affects the world around you. Change your Railroad - Shape a Nation.

Set in the golden age of Railroads, 'Tycoon' gives you complete control of the economic resources of the Industrial Age, and the commercial struggles which thrust the world into the 20th Century.

Determine the fate of towns, the prosperity of businesses, the success of entire industries. Select the types of trains which will run on your Railroad, determine their schedules and designate the kind of cargo they'll carry.

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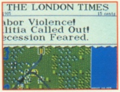
GOLDEN AGE OF
RAILROADS


THE LONDON TIMES

905 15 cents

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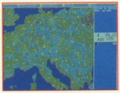
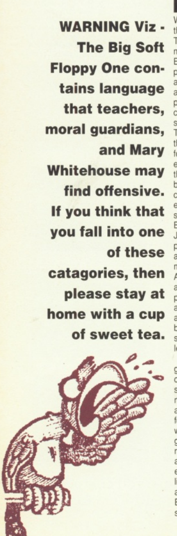


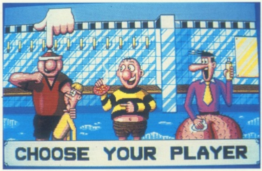
Big business. Tough decisions. Excitement, challenge and compelling attention to detail. 'Railroad Tycoon' now delivers an entire era to your Commodore Amiga and Atari ST.

VIZ

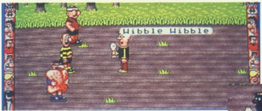
WARNING Viz - The Big Soft Floppy One contains language that teachers, moral guardians, and Mary Whitehouse may find offensive. If you think that you fall into one of these catagories, then please stay at home with a cup of sweet tea.



Despite the many imitations floating around, Viz is still THE best adult comic. With an all-star cast comprising the likes of the Fat Slags, Millie Tant, and Big Vern, it takes the mick out of the Dandy and The Beano, along with every rag you probably read as a kid. As well as the customary comic strips, it also lampoons the tabloid newspapers and the Photo Love comics with stories of fifth and sixth Beatles and undying love. Thus, when Virgin announced that they had secured the rights for a game a year or so ago, eyebrows were raised as to how they could possibly recapture the brilliant smutty humour of the comic and its characters. The end product is a horizontally-scrolling race game starring Biffa Bacon, Buster Gonads, and Johnny Fartpants, and is a pointed move away from the dull arcade/adventure scenarios too many of these licences fall into. And the result is a humorous assault course with cameos by practically everyone who has appeared in the comic, and the action is padded out with a number of energy-building sub-games and humorous inter-level sequences.



Play Biffa Bacon, Johnny Fartpants or Buster Gonad.

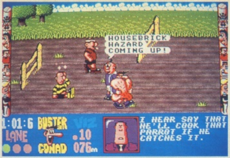


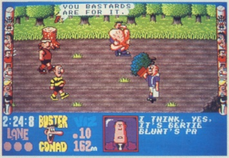
"And your starter today is Roger Irrelevant."

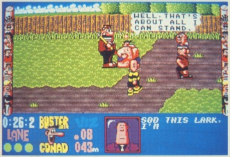
Set in Fulchester, you must guide one of the aforementioned characters through its dangerous streets and countryside, past the many obstacles that you meet along the way - which take the form of the many Viz characters who are peeved at no being given a starring role. For the most part, these are easily avoided by a burst of speed or evasive action, but when the likes of the Fat Slags are out for a snog (well, worse actually!), or Bertie Blunt's parrot drops messages from above, you will have no resort but to protect yourself. Depending on which character you are controlling, each has a special power that can be used in self defence. Buster, for instance, can use his unfeasibly large plums as a space hopper and leap over danger, whilst Johnny and Biffa use their flatulence and fists respectively - complete with a sampled effect, which is guaranteed to crack you up whenever Johnny protects himself! Meanwhile, Roger Mellie is on hand to bring you live commentary as the race progresses.

PWSHOOP!
OOH-ER!

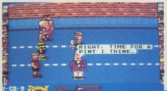
The game's scenario revolves around a disaster at the local Co-Op which has sent hundreds of valuable Co-Op stamps drifting across the town. As well as surviving everything thrown at you, between levels you will be entered into a sub-game, and depending on your prowess when farting, punching or bouncing, you will be rewarded with stamps which allow you to purchase extra power for your


HOUSEBRICK HAZARD COMING UP!
1:01:6 BUSTER LANE
VIZ .10
CONAD 076m
I HEAR SAY THAT HE'LL COOK THAT PARROT IF HE CATCHES IT.

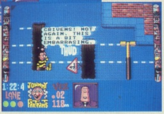

YOU BASTARDS ARE FOR IT.
2:24:8 BUSTER LANE
VIZ .10
CONAD 162m
I THINK, YES, IT'S BERTIE BLUNT'S PA


WELL, THAT'S ABOUT ALL I CAN STAND.
0:26:2 BUSTER LANE
VIZ .08
CONAD 043m
SOD THIS LARK, I'M

Parky bonks Buster with his big stick (fwerkle fwerkle), leaving him prostrated (urk urk) , and withdrawn (fweep fweep) from the race/.

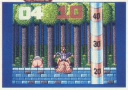

RIGHT, TIME FOR A PINT I THINK.

Roger Melli (the man on the tellie) commentates on the race.

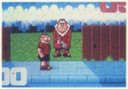

CRIVENS! NOT AGAIN. THIS IS A BIT EMBARRASING.
THUD
1:22:4 JOHNNY LANE
FART PANTS
VIZ .02
118m

Avoid crashing into road signs by doing a particularly large guff, enabling you to leap to safety .

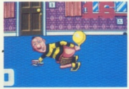
BASTARD!
GAAA!
SOMEONE CALL THE POLICE!
BAM!
POLICE? YOU'VE SET ME UP ERNIE, YOU'VE STITCHED ME UP GOOD AND PROPER!
WAISTCOAT WIRED WITH DYNAMITE
WELL THERE AIN'T NO SHOOTS SQUEALING TO THE FILTH WHERE I'M GOING TO... THIS TRIP IS STRICTLY ONE WAY, ERNIE...
NO! VERN!
AND YOU'RE COMING WITH ME!
KA-BOOM!


04
10
40
30
20

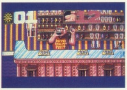
Buster bounces while the Slags shag.



Big Vern shows up on one of Biffa's sub games.



Use Johnny's marsh gas to fill countless balloons.



Biffa's unfeasible drinking powers are only rivalled by those of Steve James

unique abilitiese. These new powers will then protect you from the likes of The Parky, Big Vern, Spoilt Bastard, and countless other characters, each of whom has a different method of getting in your way and are out to stop you reaching the finishing post. Should you come into contact with any of them, one of your three lives will be lost, and this will eventually cause you to pull out of the race in embarrassment - effectively, "game over". Unfortunately, though, due to some dubious sprite detection, collisions with the said characters is sometimes unavoidable - particularly in the case of Rodney Rix (he throws bricks) - and results in an unnecessary loss of life. Likewise, for some reason, your character reappears on screen directly in front of the object/person who stunned him, and this also results in another wasted life.

With the exception of the annoying collision detection, there is very little to fault in *Viz*. After a while, the humour does tend to repeat a little too often - particularly during the starting line scenes - and this is a pity as by adding a few alternatives the problem could have been rectified. Still, the actual gameplay is basically fine (although the few niggles that are there do tend to grate with repeated play),with a nice assortment of characters making an appearance, all of whom are instantly recognisable and perform in character. In addition, the backdrops and the in-game tunes and effects are suitably jolly and suit the raucous action perfectly. I really had my doubts about *Viz* as a computer game, but this is good, adult fun contained in what is a simple but playable game. Recommended.

HA! HA! BASTARDS! BASTARDS! DEAD BASTARDS MORE LIKE!

Steve Merrett.

VIRGIN £19.95

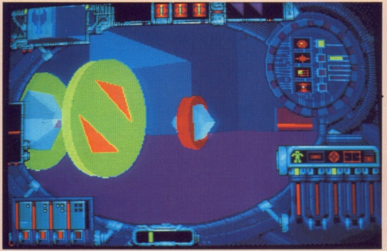
“A superior and fun licence.”

GRAPHICS	85%
SOUND	84%
LASTABILITY	80%
PLAYABILITY	83%
OVERALL	**86%**

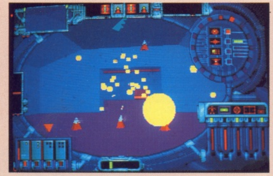
CYB

Peace. That's what they hoped for when the nation's defences were put under the control of the world's most sophisticated computer brain, *Cybercon III.* What they actually got was death, destruction and dismemberment. Unluckily, the defence system to end all defence systems went totally mad, directed its powerful arsenal against the world's population centres and left only a small band of valiant survivors alive.

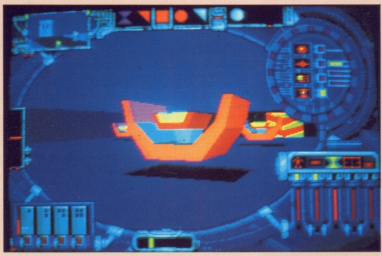
Now you're the planet's great white hope. Armed with nothing but your all-purpose reinforced power suit you've got to negotiate the 400 room complex, battle against the automated robot defence systems and find the four components of the Master Key that gives access to Cybercon's brain. That's if Cybercon's secret weapon, The Annihilator, a hyper intelligent droid controlled by the

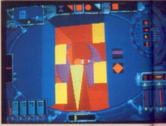


The robot in the background of the screen is known as a Reel, and its sole aim in life is to guard whatever it's assigned to. So needless to say, you're in very big trouble if it sees you. . . .



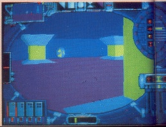
***Above*: Your power suit can not only withstand massive amounts of damage, but it also comes supplied with a rather formidable laser gun. *Below*: You are triumphant! An enemy robot bites the dust. . . .**





***ABOVE:* A guardian angel watches over a puzzle. . . .**

***Below:* You've got to get to the door, but something's hiding around the corner. . . .**



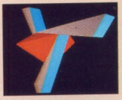
mega-brain itself, doesn't find you first.

The Cybercon complex is a huge, rambling affair, complete with giant chambers, deep lift shafts and multi-storey towers connected by matchstick walkways high above the ground. It's a highly impressive, genuinely interactive virtual reality - all the objects and robots are totally integrated and some of the views are realistic enough to give you vertigo.

Your power armour comes with a comprehensive range of instruments including enemy sensors, cannon and a self-repair kit. Additional goodies like force field generators, power cells and key components are left behind by damaged droids. Lifts and tools are operated using a coded symbol system called the sonic key.

It all adds up to one of the most sophisticated 3D adventures you're every likely to see: hours of involved exploration, blasting and problem-solving with the tense one-on-one confrontation between you and the Annihilator to give it that extra edge. If you're after the definitive 3D experience, this is where to find it.

Kati Hamza



WHERE NO MAN HAS GONE BEFORE...

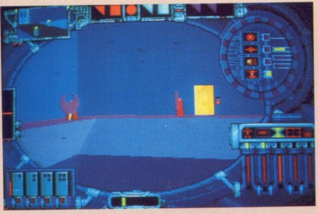
***Cybercon III*'s graphics are probably the most advanced of their genre. The Assembly Line have managed to incoporate cylinders and circles within their 3D environment, and where Jez San and Argonaut have tried in the past, the Line's are more advanced and faster in their update. In addition, they are more detailed than most games of the genre, and this is particularly noticeable as you progress further into the game. Similarly, the game's action sequences aren't let down by the loss of speed normally associated with this game type, rounding off one of the best 3D experiences**

US GOLD £24.99

' A stunningly detailed virtual reality '

GRAPHICS	93%
SOUND	86%
LASTABILITY	95%
PLAYABILITY	89%
OVERALL	**93%**

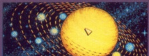
ERCON III

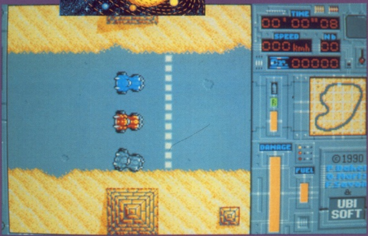


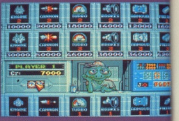
AMIGA SPEC

SPEED	5-20 FPS
COLOURS	16
DATA	470K
NO. OF OBJECTS	140
NO. OF ROOMS	400
DEVELOPMENT TIME	12 MONTHS

RICARDO PINTO **Having worked for a few years as designer and project manager for various games at Telecomsoft and Realtime, *Cybercon III*'s designer, Ricardo Pinto, gave up the computer business in favour of writing a novel and planning a board game. He was coaxed back on a visit to The Assembly Line when he managed to convince programmer Andy Beveridge that his designs for *Cybercon III* looked more like a conference centre than the home of a mega-brain. Oddly enough, Ricardo doesn't enjoy games that much. 'I prefer creating worlds for other people to explore.'**







Even when you're ahead you still risk being shot by the other players. A direct hit will leave you spinning out of control.

Jupiter's MASTERDRIVE

Ubi Soft are attempting to re-vamp the overhead race game – by setting one on Jupiter.

The basic idea, of course, is nothing new. With its three player mode and compact, but monochrome, graphics, *Indy 500* was an arcade smash for Namco back in 1982. It spawned many clones on home computers and in the arcades, the most notable being Atari's *Supersprint*. The last Indy style game to appear on the Amiga was Psygnosis's recent *Nitro*.

Masterdrive is par for the course. Race round a track collecting tokens while trying not to finish last. Earn a number of credits for each completed race and spend them on improving your vehicle. Despite the fact that it's basically a re-hash, *Masterdrive* does contain several features new to this style of game.

All cars come equipped with cannons, which are useful in slowing down the opposition. At the end of each level, the winner and runner-up go head-to-head on a bonus stage. The objective – collect ten randomly located tokens before time runs out. Come first, and there's bonus money to be had.

Select the two-player mode and the screen splits down the centre with player one's car taking the left half while player two drives on the right. This makes for a really good head-to-head confrontation with both players forgetting about the race in an attempt to knobble each other.

Between stages you enter the speed shop where you can spend your hard earned cash on souped-up engines, body armour, extra weapons and a host of other things. Saving cash is not the best tactic – the computer car soon catches up with an uncustomised vehicle.

It's a neat little game, but the small graphics used for the cars and landscape make the game seem rather archaic. The scrolling, however, is smooth and very fast, improving the gameplay no end.

Jupiter Masterdrive is an excellent two-player game, but may just become boring if you play it on your own for any stretch of time. Don't bother with this if you've got anything similar, if you haven't check it out.

Mark Patterson

Engine – increases a car's top speed.

Cannon – used for blasting the opposition out of the race.

Turbo – boosts acceleration. Essential for fast starts.

Brakes – for slowing down at corners and obstacles.

Armour – protection against crashes and enemy fire.

UBI SOFT £19.95

“Hardly original, but great fun nonetheless.”

GRAPHICS	73%
SOUND	77%
LASTABILITY	77%
PLAYABILITY	80%
OVERALL	**78%**

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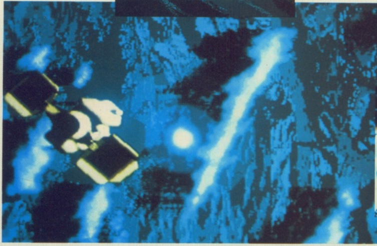


Chalk-up another film-like sequence to the imaginative intro-neers at Psygnosis...

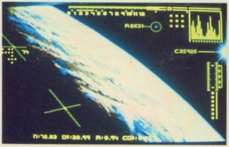
ARMOUR-GEDDON

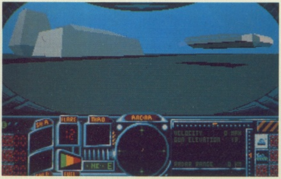
Out in the dark cold regions of space, a savage laser satellite floats in Earth-orbit ready to fry anyone who gets in the way of the 'Sheltered Ones'. Only one thing can stop it. Five sections of an ancient Neutron Bomb lay scattered around the surrounding landscape. No prizes for guessing who has to find them, re-assemble the bomb and destroy the power-lines that feed the deadly satellite.

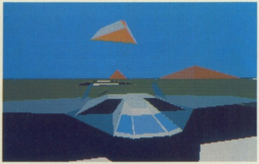
In *Armour-Geddon* you get the chance to drive or fly six different types of vehicle in a fusion of flight simulation and arcade shoot 'em up – with a slight hint of strategy. As you would expect, each craft has its own particular strengths and weaknesses which make them perfect for certain tasks and totally unsuitable for others. The Light and Heavy Tanks, for example, cannot handle any form of air attack. All six vehicles have three storage bays which can take a variety of weapons and other useful equipment. They also share a similar cockpit display with standard instrumentation panels for fuel, radar, shields, and so on. The view of the landscape is depicted using the familiar style of three-dimensional (filled polygon) graphics. The overall campaign is controlled and monitored via a selection of menu screens.

***Armour-Geddon* was written by Paul '*Wizard's Quest* on the Dragon 32' Hunter and Ed '*Airball*' Scio.**

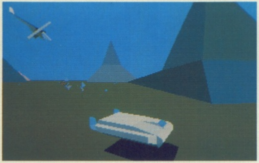
So your assignment begins. Choose a hovercraft. Equip it with night-sight, fin-stabilised rockets and a drop tank to increase your range. You're now ready to go on your first recon mission. Check out what the enemy is up to and where the first hidden piece of Neutron Bomb resides. The Hovercraft kicks-in and wanders off into the horizon at a respectable speed. Flick back to HQ. Power-up a Stealth Bomber and load it up with a few free fall bombs, leave it on the launch pad in case your hovercraft finds something interesting. Get some of your scientists and engineers working on a new gizmo – a cloaking device could prove essential. Trouble begins. Your Stealth Bomber is attacked and destroyed by a squadron of enemy fighter planes during a raid on your base. While you're attention switches to air defence, with a hasty activation of a Stealth Fighter and subsequent







Close-up of the sleek Stealth Bomber, essential for transportation and bombing runs.



One of your hovercraft sits in the foreground while a helicopter circles in the skies above. Simultaneously controlling several vehicles is difficult at first, just plan the mission before you commit yourself.

AMIGA SPEC

SIZE OF SOURCE CODE – 660K
TIME TAKEN TO DEVELOP – 18 MONTHS+
BEST PART OF CODE – TWO-PLAYER COMPUTER LINK-UP (HAS 50 COMMANDS)
SIZE OF PLAY AREA – 20X20 GRID (EACH GRID EQUALS 4X4KM)
MOST COMPLEX 3D OBJECT – TOWER WITH 60 POLYGONS
MINIMUM FRAME RATE – FIVE FRAMES PER SECOND
MAXIMUM NUMBER OF ACTIVE OBJECTS DURING GAME – 300
NO. OF ENEMY – UP TO 30 DIFFERENT COMBINATIONS OF CRAFT AND WEAPONRY
DEADLIEST LOOKING THING – THE STEALTH BOMBER

ARMOUR-GEDDON

aerial dogfight, the hovercraft runs out of juice and is stranded in the middle of enemy-controlled territory like a dead duck. A quick scan of the intelligence screen and it's straight into a simultaneous rescue mission and ground strike using one of your precious helicopters. Phew, you've managed to survive your first minute of *Armour-Geddon*!

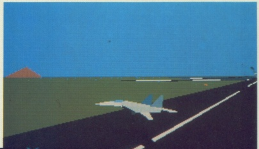
Full marks to Psygnosis for its first foray into the cut-throat world of simulation software. There's plenty here for a mechanismo addict to play around with, it's like a polygon-generated toy-box. Comparisons will be made to *Carrier Command*. With its hi-tech hardware, arcade aura and head-to-head two-player option *Armour-Geddon* scores over the cult classic from Realtime Games. Sadly, a few things blunt the sharpness of the game. For a start, there are just too many keyboard controls. More importantly, the 3D graphics barely cut it. Psygnosis' three-dee generator certainly doesn't compete with the likes of Digital Image Design (*F-29 Retaliator*) or Realtime Games (*Battle Command*). Now if the graphics inside the game were on par with the gorgeous ray-traced images seen in the intro, *Armour-Geddon* would be five years ahead of the rest. Over to you Psygnosis…

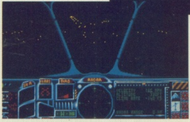
Rik Haynes

PSYGNOSIS £24.95

❛ A melt-down mix of sim and shoot 'em up action ❜

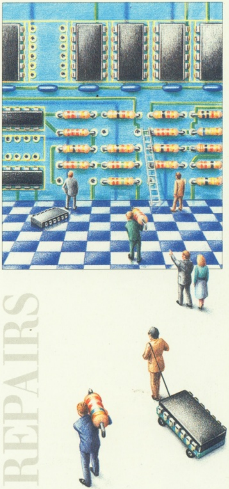
GRAPHICS	87%
SOUND	80%
LASTABILITY	85%
PLAYABILITY	79%
OVERALL	**81%**





Left: Night flying and driving can be a real pain without infrared optics.
Above: The flexible Stealth Fighter lifts-off the runway on another mission. This craft can take out ground and air targets, but is susceptible to enemy fire.

Amiga Repairs



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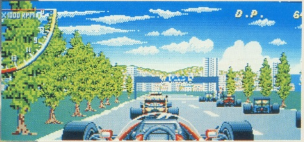
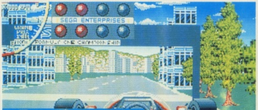


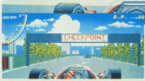
A fast time on the qualifying lap gives you a better position on the starting grid. Manual gears give you the fastest start, but changing gears is very difficult, especially on a bend.

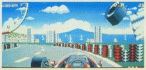
SUPER

When it comes to producing race games, ex-Activision coder, ZZKJ, is miles ahead of the field. Zach first came to the fore when he wrote Electric Dream's supêrb *Super Hang-On* conversion, and his next task was to cram *Powerdrift*'s sprite shifting system into the Amiga - and, despite the slow gameplay, there's no doubting that *Powerdrift* was a technically brilliant conversion. Naturally enough, when Probe were drafted in to produce a conversion of Sega's graphically stunning *Super Monaco GP* coin-op, ZZKJ was the first choice to code it. And, to his credit, he has turned in a conversion which plays every bit as well as its arcade parent.

Using either the mouse or joystick, the game revolves around completing a number of European circuits ensuring that you stay ahead of a pre-determined number of racers. Fans of the coin-op will note that, whereas the coin-op was based around the Monaco track, Probe have drawn ideas from the superb MegaDrive version and added Brazilian, French, and German tracks. This serves to add more variety to the game, and also adds a number of new backdrops and twists and turns to the track. The race is viewed from the driver's seat, and the basic view of the track is surrounded by a rear-view mirror and an enlarged speedo. Once the game has loaded,







Above: Use your rear view mirror to help you block overtaking cars..

Left: You have to preform better at every check point, fall below the minimum position and it's game over.

CU SCREEN STAR

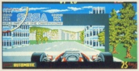
MONACO G.P.

the player can choose from one of two manually-geared engines or an automatic - although newcomers to the world of Formula One racing would be advised to select the latter. In addition, as with *Powerdrift* and *Super Hang-On*, ZZKJ has also incorporated a set of parameters so that the sensitivity of the mouse controls can be altered, allowing for those with limited mouse room.

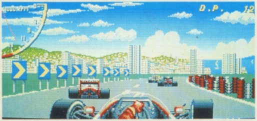
Once the controls have been selected, a qualifying lap must be completed to determine your position on the starting grid. Of the control systems offered, the mouse is by far the most responsive, especially when coupled with the automatic gear system. Using this method, the left button is used to floor the accelerator, whilst the left and right directionals are used to steer the vehicle. At top speed, your car can reach 297mph, and the backdrop graphics - which are clear and well drawn, if a little two-dimensional - scroll past smoothly. However, one small quirk I had noticed was that the trees and buildings that line the route often appear to scroll in the wrong direction, only to rectify the problem a few seconds later. These roadside objects, along with the oppositions' cars, should be avoided at all costs as contact with them slows the car down and wastes valuable time. Similarly, should the car career into them at speed, assorted parts of the bonnet and wheels will be thrown into the air, writing the car off and effectively ending the game - as does failing to stay within a predetermined number of qualifiers.

The Super Monaco coin-op was a show piece of Sega's superb sprite-shifting software, with stunningly fast screen update and an addictive game, all housed within an impressive-looking cabinet. Even without the steering wheel and assorted cabinet details, U.S. Gold's conversion is first rate, with ZZKJ capturing the detail and speed of the arcade machine without any loss of speed. Graphically, the game is about as close as you are likely to get, and both the road-side objects and the opposing cars depicted by large sprites which get chunkier as they pass - a definite acknowledging nod towards Sega's system, methinks, and one that adds authenticity to the conversion. Unlike most others of the genre, Monaco doesn't suffer from a repetition, as the tracks are challenging without veering into the realms of impossibility, and number of tracks and their variety of corners and pitfalls will ensure that the game's lasting appeal is maintained. In all, an extremely close and playable conversion, and a round of applause to all those involved.

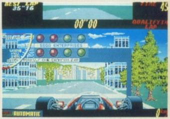
Steve Merrett



There's a phenomenal amount of roadside objects, as well as bridges. Plenty of ideas have been 'borrowed' from the Sega Megadrive version,



Keep on eye on the roadside signs so you know when to slow down for a corner. Go too fast and you'll hit a barrier, probably writing off your car.



AMIGA SPEC

MEMORY REQUIRED	512K
SCROLL SPEED	9
COLLISION DETECTION	8
COLOURS ON SCREEN	16
DIFFICULTY LEVEL	7
HOURS TO COMPLETE	67
GRAPHICS STYLE	SMOOTH 3D UPDATE FEATURING DETAILED 2D OBJECTS
SOUND	RUN OF THE MILL ENGINE EFFECTS, COMPLEMENTED BY THE DITTIES AND EFFECTS TAKEN FROM THE COIN-OP

US GOLD £24.95

> Easily the best car game to grace the Amiga

GRAPHICS	91%
SOUND	78%
LASTABILITY	86%
PLAYABILITY	93%
OVERALL	**85%**

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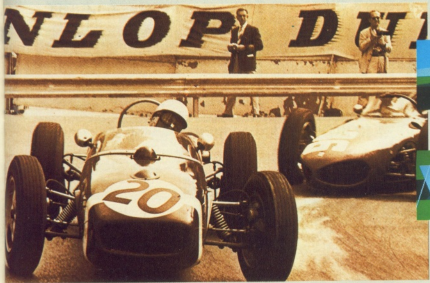


The game also comes with four predesigned tracks, which can be altered in the editor.

INSTANT REPLAY

Use the action replay feature to see where you went wrong. A common mistake is taking a hazard at the wrong speed.

HARD DRIVIN' 2

With the authenticity of a simulation and the action of a race game, *Hard Drivin'* caused quite a stir when it first appeared in the arcades.

The track was split into two sections, speed and stunt, with the object being to complete them in the fastest time possible. Only after the tracks had been completed did you get race the computer controlled *Hard Drivin'* champ, The Phantom Photon.

The game's graphics were designed in a simple, but effective, 3D style. With speed, addictive gameplay and a minimum price of fifty pee a go it made producers Tengen a lot of money. Along came Domark with their cheque book, pen went to paper and the licence was theirs. It was obvious from the start they wouldn't be able to capture the game's speed on any computer other than the fastest PCs, but it was a good attempt that received favourable reviews.

Hard Drivin' 2 is a computer-only sequel (so don't go looking for it in the arcades) the main feature of which is a design system which allows you to create tracks with all the hazards of the original. Remove the track generator and what you're left with is the original game.

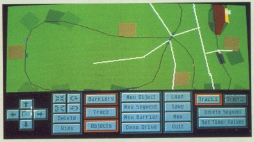
The game play, controls and features are the same as its predecessor. It appears to be a little faster, though the action slows down as the screen clutters up. Apart from a few new preset tracks there isn't any difference between *HD* and *HD2*.

The track editor does expand the gameplay potential quite a bit. Your designs can be as complex or as stupid as you like. So long as there's a start and a finish, you're limited only by your imagination.

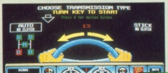
For a two player head-to-head you can hook your Amiga up to a PC, ST or another Amiga, providing you've got an RS232 interface lead and a copy of the game on the other machine. This feature was also in the original, although it was somewhat unreliable. The code's been tweaked in this version so you shouldn't have any problems.

For those who already possess the original *Hard Drivin'* there's not much point in buying this (unless you've money to burn), otherwise it's both addictive and playable and, with the new designed course, definitely value for money.

Mark Patterson



With the editor you can add loops, jumps, ramps, cows and just about anything else that's ever appeared in the game.



As usual there's a choice between manual and automatic gears.

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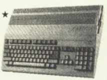

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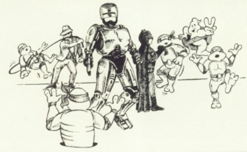

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MiG 29

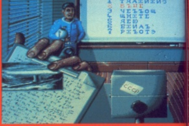
When it comes to air power, America enjoy a technical superiority almost unrivalled by any other country. However, there is one plane American pilots are worried about, Russia's Mig 29.

Even with Gorbachev's policy of Glasnost very little is known about the MiG 29. Domark, in conjunction with the programming team Simis have collated the limited info that's available to produce a fighter sim based around the cream of the Russian air force.

A total of seven missions incorporate the full range of the MiG's abilities. You have to practise precision bombing, assaulting enemy installations, observation and air to air combat runs. Each mission has a detailed background as to why you're going, details about your primary and secondary targets and what to expect when you reach them.

There's nothing original about the controls. The joystick is used in its usual capacity with the fire button triggering the cannons. And there are very few keys for flying, thrust, weapon and target selection. These are all easily accessible, the only difficulty being that the missiles are fired with the space bar, which causes a few problems when one hand's flying the plane and the other's holding the joystick. A mouse control option is included, though I found this fiddly and unresponsive.

Getting into the game is very easy. There are only a few options and plenty of attractive presentation screens. The manual is very detailed, giving a breakdown of tactics and basic flight control. A 132 page colour book and poster are also included in the package to help justify the game's asking price.



Select a mission from a list of seven. These include destroying bases and spying on subs.

External views are now the norm with flight sims and MiG presents nothing new with its use of this feature. Your plane can be viewed from almost any angle, including from objects that you're targeted on. A missile's eye view is a nice way to get an impression of what it is you're actually shooting at, but it means relinquishing control of the plane while you watch, which is risky

Most of the relevant cockpit information is displayed on the HUD (Head Up Display). This gives you a read-out of airspeed, altitude, the current weapon selected and distance to target should you be locked on to one. The cockpit itself is clear with easy to read dials, the most important feature here being the radar.

The plane's ordinance is

THE MIG 29 Known by NATO as the Fulcrum, the MiG 29 is one of the formidable weapons in the Russian arsenal. Primarily developed to oppose American F15's and F16's it's also very capable in a ground attack role. At low levels no other combat plane can catch it. One remarkable manoeuvre that only the MiG 29 can perform is the tailslide. This involves the pilot placing the plane in a vertical climb then shutting off the engines, the plane then slides vertically down with it's nose still pointing up. It's not so much the move that's impressive, rather the engines ability to recover from the complete stall in which they were placed.

Regular contact with Russian news agency Tass provided Simis with much of the information used, the appearance of the plane at the 1990 Farnborough airshow also helped the programmers' research.

preset before a mission, this usually includes a compliment of AA-8 air to air missiles, AS-7 air to ground missiles, 36 S-240 rockets and 250 rounds for the 23mm cannon. With an arsenal like this you're equipped to take on whatever's thrown at you, providing you can target it. The only available countermeasures are flares and chaff. Selecting chaff releases a cloud of foil which blinds enemy radar and radar guided missiles for a few seconds hopefully enabling you to take evasive action. Flares last longer than chaff and are used to distract infra red seeking missiles from your plane's heat signature.

The MiG banks and weaves in an extremely convincing manner. This level of realism can be attributed to Simis' previous experience working on British Aerospace flight simulators. Although the MiG is simulated very well, there's hardly an abundance of action from other parties in the game. By elaborating some of the scenarios, more action could have been included. As it stands MiG 29 teeters on the edge of being dull.

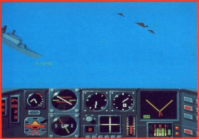
If it wasn't for the high level of accuracy of the MiG I don't think I would have liked this. Dedicated simulation fans will appreciate the realism of the plane's performance, and the way the game works. If it's a fast-paced sim you're after I suggest looking elsewhere.

Mark Patterson

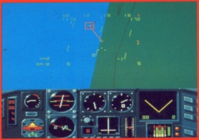
DOMARK £29.99

“Impressive flight sim, let down by lack of action”

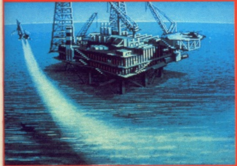
GRAPHICS	78%
SOUND	76%
LASTABILITY	76%
PLAYABILITY	82%
OVERALL	**81%**



Left: A missile boat patrols near your intended target, the oil rig. It's best to take this out now before it can fire.

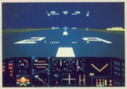


Right: Your computer has locked onto an enemy aircraft, all that ramains now is for you to launch a missile.



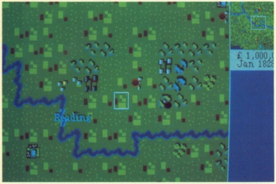
Artist Steve Blake used a montage of digitised and computer designed images to create the screens that appear before each mission.

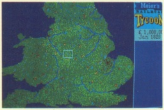
COCKPIT



A great deal of research went into making MiG 29 as accurate as possible. The computer generated cockpit, though simplistic, bears a close resemblance to its real-life counterpart. The diagram of the plane shows thrust and active brakes, next is the target direction indicator above which is the pitch indicator that displays the MiG's angle of tilt. On the far left is the radar screen, this shows all air and ground targets within a 45° arc from the front of the plane.

The HUD is projected onto the windscreen through split glass, which makes the display act like a hologram. Critic's of the MiG say its HUD's too large and obscures forward vision.





***Above*: Reading looks a little small, that's because each town is randomly generated**

***Right*: The country can be viewed in four different magnifications.**

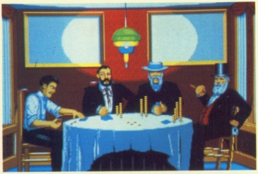
When you think of a train enthusiast you conjure up an image of a greasy, spotty anorak wearer equipped with scribble pad and marmite sarnies standing on platform two of Dworping-Under-Barrow station. I personally have none of these traits (*Don't believe a word of it – Ed*), but I am however completely hooked on *Railroad Tycoon*, MicroProse's incredible railway sim.

Set in the golden age of railroads, your ambition is to hammer the competition and become the most powerful person in the locomotive business. Your empire can be based in England, Europe, East or West USA, each location being set in a different era of train development, ranging from 1828 England to the early twentieth century.

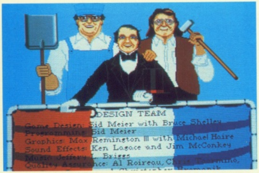
You start with £1,000,000 which is just enough to build a decent stretch of track, two stations and a train. Providing you've planned the route well you can start making money immediately. The government will lend you £500,000 at 5% interest, leading to crippling repayments. A certain amount of debt is permitted but unadvisable as it costs money to keep a railroad going.

Stations come in three sizes, which relate to the size of area they serve. The largest, a terminal, will be able to export goods for a fairly large area, while depots, which are the smallest, can only cope with their immediate hinterland. Once established you can add improvements to the more popular stations. These include hotels, storage facilities, work shops and post offices, which generate extra

RAILROAD

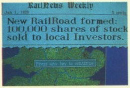


Difficulty is rated in percentages. Select fierce competition, a difficult economy and manual signal switching and you'll be playing at a 100%!



DESIGN TEAM
Game Design: Sid Meier with Bruce Shelley
Programming: Sid Meier
Graphics: Max Remington III with Michael Haire
Sound Effects: Ken Lagace and Jim McConkey
Music: Jeffery L. Briggs
Quality Assurance: Al Roireau, Chris Taormino,

Tough opponents will do their best to buy you out of business.



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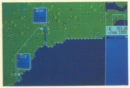
News flashes keep you informed on current events and what the opposition is up to.



Complete jobs fast to gain custom. Efficient businesses are always successful.

income for the companies concerned.

It's only worth setting up a railroad between towns that can trade. Ports need all the produce they can get their hands on while mills, mines and factories can export plenty of goods. Passengers and mail can usually be traded between any centres of population, though these don't pay too much and require a very fast service. The major problem with running a railroad is that everyone wants everything delivered in the quickest time possible; it's not easy, your best trains can only reach 25mph.

Each cargo requires a specialist carriage, which means changing a train's rolling stock nearly every station. This could easily over complicate things, but a neat system has been employed to even things out. When you select a train you get a break down of where it is, where it's going, what its route is, and what cargo it's carrying. Access a series of menus and all of these statistics can be changed without any hassle. At the side of the main screen a series of icons show what each train is carrying and its current speed. The game would be unplayable, if it were not so easy to use. But if I can use this system, anyone can.

Rival train companies will always try to get the upper hand. If they're not buying shares in your company they're starting a price war by linking their railways to your stations. Only the most efficient companies survive.

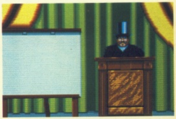
Because your railroad is publicly owned you have to present a good profit to the share holders at the end of each year. The share price for your railroad usually starts at ten quid a piece, with a hundred thousand shares owned by the government. Government shares can be purchased by your company to push the share price up and protect your railroad from being taken over by your rivals. A quick bit of share dealing can also provide some easy cash, but it can also lead to ruin.

This is very much a thinking person's game, and one that isn't limited to train spotters. You're given complete control over your railway – from high finances down to operating individual signal boxes. A host of preliminary options allow you to completely tailor the game's difficulty to your own ability. News flashes appear throughout, detailing good and bad events, which all have an effect on the current economic and political climate. This ensures the game plays differently each time.

This is *Sim City* with trains. Graphically and playability-wise the two games are very similar. *Railroad Tycoon* requires lots of planning and needs plenty of skill to play it successfully. You won't be able to last long to begin with until you can understand some of the basic economics behind the game. A dull sounding idea converted into an amazing game.

Mark Patterson

CU SCREEN STAR



An increase in profits will boost share prices. The more a company's worth the harder it is to take over.

MICROPROSE £29.99

“A railroad game that's a treat for strategists. . .”

GRAPHICS	61%
SOUND	n/a
LASTABILITY	92%
PLAYABILITY	90%
OVERALL	**91%**

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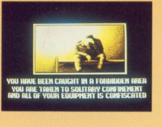
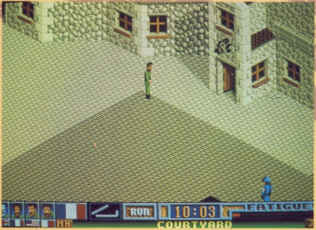
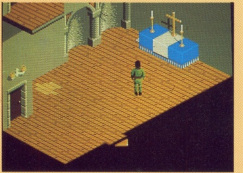


YOU HAVE BEEN CAUGHT IN A FORBIDDEN AREA
YOU ARE TAKEN TO SOLITARY CONFINEMENT
AND ALL OF YOUR EQUIPMENT IS CONFISCATED

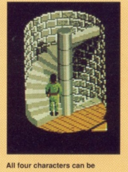
COLDITZ

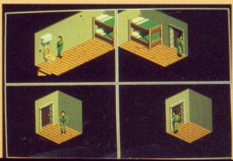


The main gates are nearby. Make a break for it and you'll be shot. Break the rules and you'll find yourself in banged up in solitary confinement. . . .



The chapel is worth paying a visit to. An unlikely location to stash equipment, or so the Germans thought.





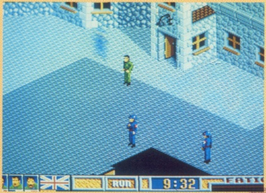
All four characters can be viewed simultaneously. . . .

Software based on board games is usually a recipe for disaster (or at the very least mental tedium) since they take away their major source of appeal – the fact that everyone sits around arguing and swearing at each other. *Colditz* is a notable exception – playing it on computer actually enhances the fun.

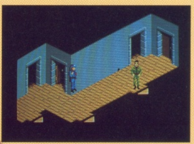
Now if you're not a devotee of escape novels, or '70s TV programmes then you won't know that Colditz was a castle to which the Germans sent the most persistent escapers in World War II. It was a sort of reform school for naughty POWs. It was considered so secure that no-one could ever escape. Naturally they did (Airey Neave for one), and this game challenges you to emulate their feats.

You have four characters – a Brit, a Frenchman, A Yank and a Pole – under control which basically gives you four opportunities to escape. You begin in the British quarters depicted, as all the screens are, in isometric 3-D. Your character is small but detailed and you can make roam around at will, which is the idea. There are hundreds of rooms in the labyrinthine castle and you'll need to explore as many as possible to find an escape route and the means to carry it out. Mapping is essential.

As your wander around, (looking totally suspicious, hands in pockets) you'll find useful tools. Dotted around the place are lock picks, candles, keys, a shovel, pick axe, pass and even a



You're only allowed in the courtyard for a measly five minutes a day. . . .



Guards won't bother you if you're in your own quarters.

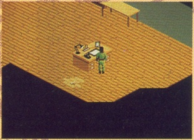
COLDITZ

German uniform. These are often hidden in out of the way spots like the orderlies' room and you have to risk detection in an off-limits area to find them.

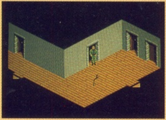
When you wander into a forbidden area (such as the German quarters) the idea is to set up a stooge by pressing F10. Control will automatically alert you and switch to him as soon as a guard makes an appearance. If you run out of luck, the best you can expect is a spell in solitary (which lasts for about ten minutes). The worst scenario results in your being shot – quite likely if you're caught in the courtyard when you're not supposed to be there (although there is a five minute period to explore during recreation, so use your time wisely). If you lose a man, you simply switch to another, until all four are exhausted.

Colditz, doesn't come with a great soundtrack or earth-shattering graphics, but it's still completely absorbing. Neatly packaged, it comes with a book that contains two stories written by a real-life Colditz POW. There's plenty to imprison you at your keyboard for hours here.

Mike Pattenden

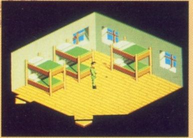


Keep a look out for handy objects. Campers can wander willy nilly, although there's not a frankfurter in the desk. Checking under the floor boards is a jolly good idea, however. . . .



Left: Guards tend to hang around in corridors. You could be shot for being in a restricted area.

Right: Searching behind objects often proves fruitful. Lockpicks and keys are usually tucked behind.



Oflag IVC, otherwise known as Colditz, was the most feared Nazi POW camp. It was reputedly escape-proof, athough that didn't stop interns from trying, or succeeding.

Bizarre escape plans, straight out of films, were hatched. Dummies were made, lock picks were improvised and tunnels were dug. Between 1941 and 1945 over 30 allied prisoners of war escaped, much to the annoyance of Gestapo chief Himmler, who ordered the execution of several successive commandants.

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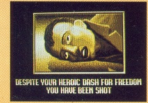
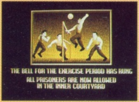


DESPITE YOUR HEROIC DASH FOR FREEDOM YOU HAVE BEEN SHOT



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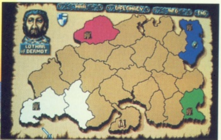
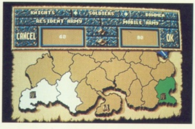
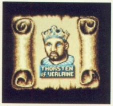


It's a free for all at the start. Once all the available territories have been taken the battle starts.

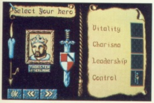


You're up the creek if you haven't got an army. Knights are useful, but very expensive.

FEUDAL LORDS



Each of the game's characters has a different personality.



After choosing your hero, you can't alter his attributes.

Impressions have been touting *Feudal Lords* as being an historically detailed and accurate Medieval simulation which has taken programmer, Jacek Bochenski, three years to develop and fine tune. What you actually get for your money is a below-par strategy game, tarted up with some mediocre graphics, which has little to do with historical accuracy and even less with entertainment.

The game is set in the mythical land of Euthrania where four warring Lords aim to become absolute rulers of all they survey as well as coping off with the sultry Princess Maria. Naturally enough, all this naked aggression ultimately leads to three of the Lords getting bumped off and the one that's left proclaiming himself as King. You can choose to play any one of the Lords and play against friends or computer opponents. The object is to occupy all the regions represented on a map by using the requisite amounts of death and destruction to win over the enemy forces.

Starting the game with only a small region under his/her control, the player has to manipulate a variety of resources to achieve success. Armies have to be built up, equipped and paid, alliances forged, taxes raised and crops gathered to feed a starving population. Different types of soldiers should be used for different tasks. Knights are your most effective troops, with a ten to one strength ratio over foot soldiers and even more over bowmen. However, bowmen can prove more effective when beseiging a castle, while foot soldiers come into their own when you're facing a pitched battle.

Alliances are one way of avoiding war and building up troops before you tear up the treaty and attack. You can also try and nobble your opponents by secretly plotting to bring about an uprising in their country. If you fail, don't worry, as there won't be any evidence to incriminate you – but the whole episode will have cost you dearly. It's also possible to fund an assassination attempt; the more money ploughed into the venture, the greater the chance of success.

Unfortunately, the strategy elements are rather basic and can't really compete with games such as Cinemaware's Medieval strategy, *Defender of the Crown* and Gainstar's *Kingdoms of England*. There just isn't enough to keep a player occupied or interested. Game turns are frustratingly long, as the computer calculates the effects of each action, and the option screens are confusing and, for the most part, unnecessary. Much of the info could have been combined and presented in a more user-friendly manner. Perhaps the developers should have taken a look at Virgin's *Supremacy* for a few hints on how it should be done. Poor graphics and an irritating intro tune complement a below-par strategy that's slow, unsophisticated and uninspiring.

John Mather

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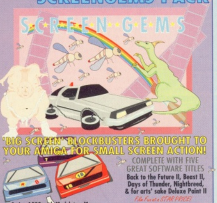

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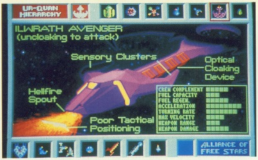
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Hellfire Spout
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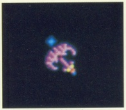

A Shofixti dart closes in on a heavily armed Ilwrath.

Once again evil does battle with square jawed good, in a futuristic strategy. The prize? Earth. The game? *Star Control*. Is it playable? You bet. . . .

The gameplay is centred around single ships in head-to-head-combat. Each side can have up to seven different craft in their fleet, and the object is to completely annihilate all opposing craft; simple, eh? By playing in the mele´ mode you only get to experience the arcade side, but select the strategy option and the game takes on a completely different style. The objective is still the same, only now you can colonise various planets, build new spacecraft, fortify and mine different areas of the space system, and make lots of money by exploiting various planets. All this takes place in a style very similar to Virgin's *Supremacy*, with an almost identical starfield. You even get little animations in the corner of the screen.

Each ship comes with a weapon and special ability unique to its class. They range from basic lasers, to flame throwing mega-guns. Special abilities cloaking devices, teleporters or homing missiles – one even has a squadron of interceptor fighters. The controls are simple. Left and right to rotate the ship, forward to accelerate, fire for the guns and back for the special.

You can play against a computer or a friend, or play as a cyborg or Psytron. In cyborg mode you work out the strategies while the computer fights. Psytron mode means you fight and the computer does the thinking.

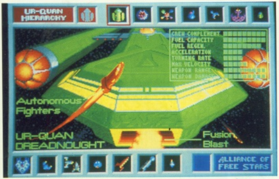
Though very simple at times, the graphics are more than adequate for this game. Each ship is completely different, in armament and look. This helps make the game very playable.

Sadly this is a meg only game. It comes on two disks, but I found you only needed to swap once when the game had loaded. It uses Accolade's usual code wheel protection, although it's executed very humourously.

This game has lots of original and some bog standard ideas. But although it's very playable, I doubt if *Star Control* has much in the way of lasting appeal.

Mark Patterson

STAR CONTROL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WEAPON DAMAGE
Autonomous Fighters
UR-QUAN DREADNOUGHT
Fusion Blast
ALLIANCE OF FREE STARS

The dreaded Ur-Quan cruiser is the toughest craft in the game. Its main weapon is an ultra-powerful laser, capable of destroying small craft with a single blast. As back-up, it contains squadrons of fighters that fly towards the enemy, opening fire with huge laser salvos. To cap it all the cruiser also has the toughest armour and highest crew rating of any ship.

ACCOLADE £24.95

> **Highly playable, but it lacks lasting appeal. . .**

GRAPHICS	75%
SOUND	78%
LASTABILITY	77%
PLAYABILITY	88%
OVERALL	**79%**

STAR CONTROL
Famous Battles of the Ur-Quan Con
Volume IV

Each ship has its strengths and weaknesses, none are indestructible.

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Instant play, greater graphics, superior sound, no software piracy. Will the next generation of Amiga games come on cartridges rather than disks? Rik Haynes brings you this exclusive report...

PREPARE TO Plug-in!

Don't get mad, get even. This may become the motto for European games developers in 1991. In the face of tougher competition from Japanese console manufacturers, at least three major British software houses are experimenting with cartridge-based Amiga games. CU Amiga can now reveal why Amiga carts will provide revolutionary benefits for game players, developers and sellers.

POWER PLAY
RICK DANGEROUS
STUNT CAR RACER
MICROPROSE SOCCER
FUN PLAY
PRO TENNIS
PRO SKATEBOARD
FAST FOOD

Sales were disappointing for Commodore's C64 cartridge (above), but nevertheless a number of leading games publishers still seem to be committing themselves to working on its Amiga counterpart.

SIZZLING SILICON

What makes silicon-based games better than their floppy disk counterparts? A cartridge liberates most of the Amiga's memory normally used to store the program code; this space can be filled with extra graphics and sound data. Programmers have practically instant access to all this data and can therefore increase the quality of what you see and hear in their games. Players will soon notice the dramatic difference.

Instantaneous loading is merely a side-benefit to the anti-theft capabilities of carts. Software piracy has been the chief concern of software houses in recent years. Cartridges are much harder to copy, especially if they use special chips not ordinarily found in the Amiga. They're also far more reliable than magnetic media (floppy disks), thus radically cutting the percentage of games returned.

'I hate disks,' declares Peter Molyneux, boss of Bullfrog, the team responsible for *Populous* and *Powermonger*. 'A cartridge version of *Populous* could have ten worlds instead of four. We've got to produce special, different games. We should release carts now before we're all swamped by Nintendo.'

Phil Allsopp, programmer of *F-29 Retaliator* and *Epic* for Ocean, is very excited by the possibilities of cartridges. 'We've always been advocates of this type of technology. We can really indulge ourselves,' reveals Allsopp of Digital Image Design. How would he improve on the disk version of *F-29*? '*F-29* was limited to a 16-bit world with quite a sparse background. A cart could have a 32-bit world full of objects like tree-lined avenues, sailing boats and little islands. The world would be six times bigger with proper scale. The enemy would be more intelligent. We could also include a refuelling stage with a really massive tanker plane. Presentation would be out of this world with huge animation sequences, fabulous music and sampled sound effects. We'd love to work on this format.'

Argonaut Software of *Starglider* fame would also like to support silicon. Boss Jez San says it takes Argonaut six months to compress its games into the standard 512K A500, a prob-

lem cartridges would eradicate. 'Cartridges offer something to everyone,' enthuses San. 'Piracy hurts us a lot. Games will be bigger and better.'

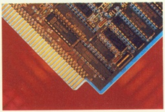
Bullfrog, Digital Image Design and Argonaut aren't the only games developers itching to be let loose on the cartridge challenge. The Bitmap Brothers (*Speedball* and *Xenon*) is likewise euphoric by the potential.

TAMING THE TECHNOLOGY

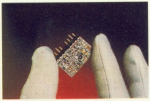
There are basically two ways to connect a cartridge to the Amiga. It's a trade-off between performance and price. The most obvious route is through the expansion bus which can address up to 8Mb of memory. This is the best, though most expensive method. The other option plugs into the parallel port; the cartridge fools the Amiga into thinking it is a modem. Although cheap, the rate of data transfer dramatically drops negating the principal gain in using a cartridge.

Once the interface technique is chosen, software companies must design their own circuit board. Moreover, new production problems arise. Firms can no longer duplicate games hours after the programmers have finished writing them. Carts require proper planning. The mastering, 'Blowing the ROM' and testing processes can take up to three months, longer if the carts are manufactured in the Far East.

In addition, the memory size significantly effects the cost. Chips aren't cheap. Carts with less than 512K are useless. Most developers we spoke to thought 2Mb would provide the best results for an acceptable price. Unless a pioneer produces a platform that can be licensed to others, games companies will have to spend a lot of time and money designing and developing the technology.



Frredom from piracy could be the bonus for software publishers, if cartridges are accepted by the public.



CARTRIDGE WHISPERS

Everybody is keeping tightlipped on the subject of silicon software. Ocean is ahead of most companies in the computer cart arena. The award-winning firm behind *Robocop* has already produced carts for the C64. Games thought impossible for this aging machine, such as *Shadow of the Beast* from Psygnosis, are now available on Ocean's custom-designed carts. The same thing could soon happen to the Amiga. Ocean boss David Ward believes Amiga carts will probably cost in the region of £35-£40. He maintains Ocean could even go down to £30.

Psygnosis, well known for pushing the limits of Amiga games technology, is also 'tinkering' with various forms of ground-breaking software and hardware gizmos. Other companies are more cautious. Simon Jeffrey from Electronic Arts thinks the Amiga should remain a disk-based machine, with cartridge games strictly reserved for consoles. Peter Billotta, boss of Mirrorsoft, is more concerned by the high investment and low margins of cartridge games. Some companies even refused to comment on the issue.

WHO DARES WINS?

It is fitting that the first Amiga cart will probably be Origin's *Wing Commander*, generally regarded as the most sophisticated computer game ever released. Mindscape is in charge of converting this cinematic 3D space combat simulator to the Amiga.

These guys have a tough task ahead capturing the three-dimensional ray-traced bitmap graphics, spatially realistic stereo sound effects, professionally-composed music score and movie-like presentation of *Wing Commander*. Silicon could offer the solution. 'We're looking at cartridges,' confirms Geoff Heath, European boss of Mindscape. 'The technology works on paper so why not investigate the options?' Heath will not be pressed any further on the subject but admits the price of such a product would not exceed £40.

Wing Commander is only the beginning. Origin and Mindscape are also working on *Wing Commander 2* and *Road Commander* (working title), a futuristic driving simulation inspired by the Mad Max road warrior movies. Both games will additionally feature sampled speech synchronised to the characters lip movements and digitised backgrounds scanned from beautiful airbrushed paintings. 'It should be obvious from my style of game design and action presentation that I derive my creative inspiration from the audio-visual impact of full-screen motion pictures,' says Chris Roberts, the creator of all three games. '*Wing Commander* is going to push the Amiga to the max.' Silicon has never sounded so sexy.

BRIGHT FUTURE!

Although Commodore are being characteristically tight-lipped about the future of the Amiga and its cartridge-based software, there's no doubting that the embryonic device's future is already dazzlingly bright. On the games side alone, the format holds great promise with epics, such as the Bluth series of games (which span some six or seven disks) compressed down to a single cartridge with no loading every time you make the wrong move. In addition, compilations would be more affordable and accessible with the cartridges capable of holding, say, six or seven multi-load games per cartridge – this could also be useful for clearing back catalogue titles from software houses' lists. In addition, although the games are likely to cost between thirty to forty pounds a go, the end result is likely to be extensions of disk-based titles with extra levels and features added to the basic Amiga games – definite value for money. Whatever happens, you can bet that CU will bring you the news first. Keep watching!

Cartridges may speed up slow loading but highly visual games.

GAZZA II

Everybody's favourite Geordie Boy, that tear-jerker Gazza, returns for a second stab at the footy sim market. Looking like a horizontally-scrolling version of *Kick Off II*, the game promises a full range of kicks, passes and skills, yet delivers none. On loading, a variety of options allow you to select a managerial stance or get straight into the action, and on selecting either option you are given a choice from a number of European teams. Once selected, the players assemble on the pitch and the game duly begins. It's here that the first gameplay faults become apparent. For some reason, the programmers have opted for an odd control system which gives you control over the player nearest the ball, but not necessarily when you need it. After that, it's just a matter of attempting to gain possession of the ball and running it towards the goal. OK, so that's all you have to do in any footy game, but the skills and tactics that the packaging boasts never really come in to play, and this results in boredom creeping in rapidly. An attempt to spice things up appears at half-time when caricatures of Gazza and Jimmy Hill discuss the match in the interlude, but this is about as funny as realising how much you have spent on the game.

If it wasn't for the photo on the box, the shiny metal badge and the odd caricature, this could be 'Kevin Keegan's Footy Travesty' or 'Mick Mill's Balding Boot Around'. I would have thought that it was possible to base a game around Gazza's skills, as you could add an arcade training sequence and flair and skills, but no attempt has been made to raise *Gazza II* from being another substandard kick around.

Managers
T ADAMS (Arsenal)
Add another manager?

If it's Gazza's silky skills you're after your money would be better spent at White Heart Lane.

It looks like being Liverpool's night this afternoon, wouldn't you say, Gazza?

Liverpool
Dynamos

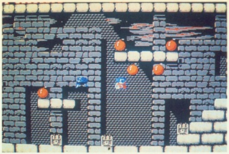
Liverpool
Dynamos

Due to the narrow pitch, passing from side to side is hard due to the restrictive view. In addition, passing is a hazardous affair and, although the game speeds up as your team gets better, its still dull.

ENT INT £19.95

“Poor controls, and it plays even worse”

GRAPHICS	56%
SOUND	43%
LASTABILITY	42%
PLAYABILITY	43%
OVERALL	**45%**



MIGHTY BOMB JACK

Elite's cloaked hero returns for a third outing, this time adopting the impressive 'Mighty' title. As in the first two games (only one of which actually made it to the Amiga), bomb defusing is the aim of the game.

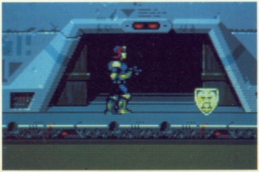
Whereas in the first game this dangerous mission took place on several single screens, the action is now spread over a number of eight-way-scrolling levels. This allows the basic theme of the game to expand a little, and it now incorporates Mario-style hidden bonuses in

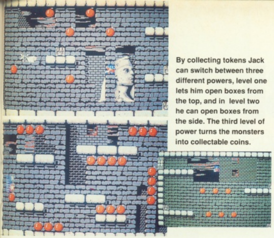
JUDGE DREDD

Easily the most popular character to emerge from 2000AD, it's surprising that Dredd hasn't appeared in more computer games. With the ultra-violent Mega City 1 and its countless weird inhabitants, there is plenty of scope for a decent arcade/adventure or a scrolling shoot 'em up. The first attempt at releasing a Dredd-based game resulted in disaster, and, sadly, the same fate is set to befall this substandard effort, too.

Dredd himself is instantly recognisable as he struts along the platform-filled screens that make up Mega City 1. Wandering along these streets are numerous perps and civilians, and, depending on which level you are on, you must shoot the criminals to prevent the crime rate from rising too high. And if the level of crime reaches a predetermined level, then Dredd will be forced to hand over his treasured badge

The fatties run rampant. Only Dredd stands between them and dinner.





By collecting tokens Jack can switch between three different powers, level one lets him open boxes from the top, and in level two he can open boxes from the side. The third level of power turns the monsters into collectable coins.

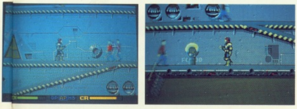
the form of treasure chests, whilst retaining the familiar baddies and bonuses for clever defusing.

Despite the small sprites, *Mighty Bomb Jack* features some very nice graphics. The scrolling is extremely smooth, and the backdrops are colourful and detailed without cluttering up the screen and rendering the pursuing sprites invisible. What's more, despite offering limited variety, the actual game proves to be mildly addictive, and, whilst you won't be playing it solidly until the next hot release, *Mighty Bomb Jack* is a fun and untaxing platform romp that is worth a look. It's a game that you'll return to again and again. Bombs away!

ELITE £19.95

“Addictive, short-term platform action”

GRAPHICS	72%
SOUND	73%
LASTABILITY	63%
PLAYABILITY	81%
OVERALL	**78%**



Dredd's Lawgiver gun fires three types of bullets, armour-piercing, general purpose and heat-seeking. His bike can be called in as back-up.

and the game will be over. However, to aid you in your trek across the dangerous city, Dredd's bike can be summoned by a quick prod of the space bar, and for what you gain in speed you lose in weaponry as you cannot shoot any crooks that get in the way whilst on the bike.

The main problem with *Judge Dredd* is the repetitive gameplay. Wandering slowly up and down numerous platforms, with only the odd felon to pick off is extremely dull, and the crime indicator seems to have a mind of its own and doesn't follow any particular pattern. It's also hard to position Dredd so that he can walk up the inclining platforms, a problem which adds unnecessary frustration to an already dull game. Best avoided, even if you're a Dredd fan.

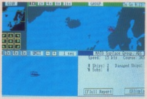
VIRGIN £19.95

“Captures none of the comic's feel or action”

GRAPHICS	65%
SOUND	55%
LASTABILITY	48%
PLAYABILITY	66%
OVERALL	**66%**

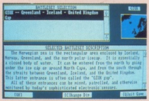
HARPOON

Thanks to the thaw in East/West relations over the last year and a half and the collapse of the Warsaw Pact as an effective fighting force, PSS's Harpoon has been outflanked and now looks rather dated. It simulates the possible naval engagements which might occur should the Warsaw Pact and NATO ever come into conflict.



A typical engagement can involve air as well as navel forces. At times like these you need to pause the game to plan your next move.

The game is divided into a number of missions ranging from a small scale skirmish to a full blown make-or-break battle, the latter levels being for experienced commanders only. You're given full command over all ships, submarines and aerial forces on your side for each particular mission. Strategy and tactics are left completely at your discretion – all you have to do is fulfil your orders using whatever resources are available.



BATTLESET SELECTION

GIUK -- Greenland - Iceland - United Kingdom Gap

SELECTED BATTLESET DESCRIPTION

The Norwegian sea is the rectangular area enclosed by Iceland, Norway, Greenland, and the north polar icecap. It is essentially a closed body of water. It can be entered from the north by going under the ice cap or around North Cape, and from the south through the straits between Greenland, Iceland, and the United Kingdom. This latter entrance is often called the "GIUK gap".

All of these entrances can be mined, patrolled, and otherwise monitored by today's sophisticated electronic sensors.

As the game progresses the missions get tougher. By the end of the game you find yourself controlling a huge fleet in the final show down between east and west.

This is a very detailed, complex simulation. It takes a while to familiarise yourself with all the commands and the general workings of the game, but it's worth persevering. The level of control over each member of your fleet is excellent and they can be combined into flotillas so you can issue orders to more than one ship at a time.

Definitely a game for the hardened strategy fan. Avoid if you're unfamiliar with this style of game.

PSS £24.99

“Complex and thorough simulation”

GRAPHICS	72%
SOUND	73%
LASTABILITY	63%
PLAYABILITY	81%
OVERALL	**78%**

TOURNAMENT GOLF

As with their recent Soccer game, Elite's *Tournament Golf* has been converted from the Sega MegaDrive. Offering three world class courses or eighteen holes and fifteen professional opponents, *Tournament Golf* is a more serious sim than, say, *Leaderboard,* with numerous options for the armchair golfer. The game is entirely mouse-controlled, and an assortment of options allow you to choose your club, adopt the correct stance, and then perfect your swing. Once perfected, your on-screen persona at last takes a swing at the ball and, hopefully, sends it flying up the fairway.

The main problem with all this is that it all takes so long to perform. Before you can enter the game and start swinging, you must click through the many options and this soon gets annoying – especially when you just want to perform a small chip shot. In addition, thanks to this long-winded system, a round of eighteen takes ages to complete and Elite have thoughtlessly neglected to include a 'save game' option. This is a major error and means that practically no-one will ever last to the end of a round. That's a pity as the potential is there, and the many options do make for a simulation that is as close to the real thing as you're likely to get. If the many options were obtainable via a series of pull-down menus and were available when you wanted them, then the whole process would have been a lot quicker. That said, Elite have simply copied the MegaDrive version lock, stock and barrel, and this, unfortunately, is the game's downfall.

HOLE 1
418 Y
PAR 4
Its 418 Yards to the pin
STEVE 0
SHOT 1
CLUB 1W

ELITE £19.95

> Long-winded but accurate golf game

GRAPHICS	75%
SOUND	59%
LASTABILITY	76%
PLAYABILITY	65%
OVERALL	**73%**

OBITUS

Expecting *Shadow Of The Beast 2* revisited, I was somewhat surprised with *Obitus.* It's an interesting and varied arcade/adventure, with some very nice graphics.

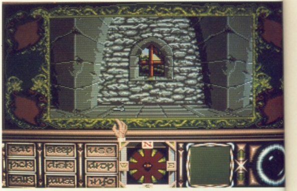
The plot is a run of the mill affair, which reflects on the game's puzzles and style. What is interesting is the way the game has been split into three distinct styles. The first of these uses some very attractive 3D routines, and crams in plenty of playability. Next is a rather dull parallax scrolling arcade section, which is slightly reminiscent of El's *Wrath Of The Demon*, though not as entertaining. Finally, there's a Sierra-style exploration stage which is the real meat of the game.

Unfortunately, *Obitus* suffers from too much disk swapping, though I don't think the programmers could have helped that. The puzzles are straightforward and not too taxing, though the arcade elements balance the gameplay and help provide a real challenge for the player.

It's a very involving game so I recommend putting a few hours aside as it's very addictive. A pen and paper will also come in handy for noting down those vital clues.

Obitus shouldn't be taken as a poor man's *Beast 3*. Arcade adventure fans and Psygnosis freaks alike will doubtless find a place for this in their collection. I think it deserves it.

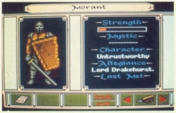
The game starts in the dark tower and escaping here is your first task. Outside lies the wood and your first real challenge.



The puzzles tend to be pretty straightforwrd. Finding your way around is the first problem you'll encounter. Once inside the forest you're going to need a map.

eat
sleep
use
pick
disk
drop
talk
pause
info
N

Talking with strangers is the best way to gain information.



PSYGNOSIS £34.95

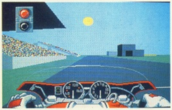
> Absorbing, but slightly dated adventure.

GRAPHICS	81%
SOUND	78%
LASTABILITY	78%
PLAYABILITY	82%
OVERALL	**79%**

TEAM SUZUKI
34
SUZUKI
©1991 Gremlin Graphics

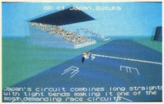
TEAM SUZUKI

Gremlin's third speed-freak licence follows on the turbo-charged heels of their *Lotus* and *Toyota Celica Rally* games. But this time the steering wheel's been exchanged for handle bars and a 500cc engine.

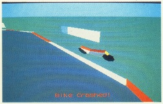


A good start is essential to winning a race.

Team Suzuki is basically EA's *Indy 500* on two wheels. The graphical style is very similar, as are the action replays after each crash. What places it above *Indy*, though, is its speed – it's extremely fast. Unfortunately, it's also extremely difficult. The bike steers very well, although it's a little too responsive at times. Even after several hours play my abysmal attempts at driving through chicanes left a lot to be desired. Oversteering is all too easy leading to unwelcome close-ups of the crash barriers. With an abundance of patience a player could learn the courses well enough to complete them in a respectable time, but this means trekking around the tracks at minimal speed, which prevents the game from being instantly accessible.


GP of Japan, Suzuka
Japan's circuit combines long straights with tight bends making it one of the most demanding race circuits

An overview of the track gives you a brief insight into what lies ahead; the going's still tough though.



The scenery and bikes are all constructed from vectored polygons, and look excellent. Switching off your bike's display speeds up the graphics, but they're so fast to begin with it hardly makes a difference. You get three different bikes to choose from, and a number of tracks to race on, giving you a choice of where and on what to crash.

Team Suzuki is a good effort and definitely one for dedicated bikers.

GREMLIN £24.99

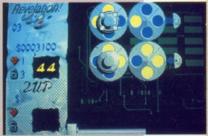
“Fast and furious, but extremely difficult”

GRAPHICS	84%
SOUND	79%
LASTABILITY	72%
PLAYABILITY	73%
OVERALL	**79%**

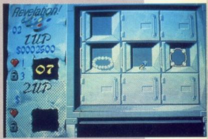
REVELATION

There's an elite group of well-designed puzzle games, but *Revelation* won't be joining them. The game comes across as a mish-mash of Rubik's clock and cheapo brain-teasers, with a frustrating, repetitive style.

The object is to crack the locking mechanisms of safes by rotating tumblers. Each tumbler has four coloured points. If identical colours on two separate tumblers point towards each other they act like magnets, spinning both tumblers one click round. Not all tumblers can be rotated so the repellent qualities of each colour has to be exploited to spin the untouchable tumblers. This is where the puzzle element lies. By rotating certain tumblers so they force other tumblers to spin round, the lock will be cracked. Bonus levels unsuccessfully attempt to relieve the monotony of the puzzle sections – these have you whipping open deposit boxes in an attempt to find jewellry and bonus points. And that's the game in a nutshell.



Though the puzzles increase in size, their complexity fluctuates between easy and near impossible, regardless of level. Software starved puzzle freaks may be tempted to give this a look, but I think they'll be disappointed.



KRISALIS £19.99

“Dull and very repetitive puzzle game”

GRAPHICS	64%
SOUND	66%
LASTABILITY	51%
PLAYABILITY	50%
OVERALL	**53%**

COSMIC PIRATE

This is one of the unsung heroes of Amiga gaming. Programmed by Zippo games, *Cosmic Pirate* involves blasting, strategy and more blasting as you attempt to become the top pirate in the galaxy.

Missions can be selected from twenty six skill levels, boasting fresh aliens and more booty as they become tougher. Time spent in the simulator can be invaluable to the trainee pirate, though the Pirates' Guild charge heavily for most activities.

The graphics are sparse at times, but everything moves so fast it doesn't really matter.

Cosmic Pirate is getting on a bit, but it hardly shows. Definitely worth buying.

Action Sixteen
Price: £7.99
Overall 88%

ROTOR

TRANSFORMER INACTIVE

As *Thrust* clones go, *Rotor* is one of the better ones. It combines precision controlling with shoot 'em up action to form a game which is quite original.

The game starts properly after you've graduated through six training stages. Set across eighteen levels, your objectives range from stealing enemy fuel to destroying their defence systems.

The controls are standard for this style of game. Left and right rotate the craft, forwards increases the thrust, back activates the tractor beam and fire activates the cannons.

My only criticism about *Rotor* is the flip screen scrolling, it slows down what is essentially a fast paced shoot 'em up.

Apart from the poor scrolling, *Rotor* is great fun and very addictive. Worth the asking price.

Action Sixteen Price: £7.99 Overall 80%

COLORADO

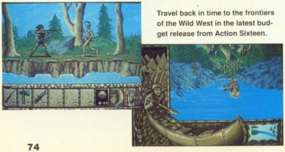
Set in the American West around 1800, *Colorado* pits you against the elements, Indians and nature in a bid to find a lost treasure.

Your pioneer starts the game equipped only with a knife, axe, rifle and a handful of gun powder. Skins and gold can be found and traded for potions and extra weapons, but finding a merchant in the middle of nowhere isn't going to be easy.

Colorado is one of the better arcade adventures to appear on the Amiga. The graphics are large and well animated, the puzzles are relevant to the story and can be solved through logic rather than luck.

Consistently good throughout, *Colorado* is great fun.

Action Sixteen Price: £7.99 Overall 84%

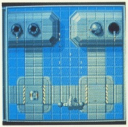


Travel back in time to the frontiers of the Wild West in the latest budget release from Action Sixteen.

VFM

Money too tight to mention? Bank balance edging further into the red? Fear not! Value For Money takes a monthly look at cut-price budget and compilation games that won't burn a hole in your pocket.

XENON



Have a blast with the Bitmaps' *Xenon*, a classic shoot 'em up.

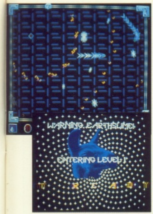
The Bitmap Brothers first game gets a new lease of life at a welcome new price thanks to 16 Blitz/Mastertronic. This is a cracking vertically-scrolling shoot 'em up that's aged remarkably well.

You have a choice of attack craft – either a land-based futuristic tank or sci-fi jet fighter – as you attempt to wipe out screen-packed levels full of armoured attack craft, swivelling gun turrets, and assorted marauding aliens. There are 4 levels to complete, each divided up into four sections. Each section has its own sentinel to blast to smithereens as well as an even bigger end-of-level guardian that soaks up fire power like a sponge. Along the way there are extra weapons and power-ups to collect which are usually concealed underneath gun emplacements. After a futuristic first level of domes and tiled squares the second level involves guiding the fighter through an assault course of guided missiles and alien attack ships. The third involves switching between the two craft in a level similar to the first one while it's back to the fighter for the fourth and final round.

Xenon features arcade quality graphics, an up-beat musical score and addictive playability. An essential addition to anyone's software library.

16 Blitz/Mastertronic. £9.99
Out Now. 90%.

GRID RUNNER

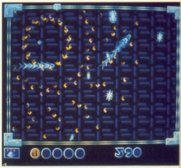


Pit your wits against a blue-faced Llama in the weirdo shoot 'em up, *Grid Runner*.

Psychedelia meets the shoot 'em up in this bizarre but enthralling game from Llamasoft.

Armed with a lowly star fighter, there are 64 levels to blast through, 32 of which are instantly accessible via the main screen. Your ship is composed of two parts, the Main ship and a detachable Nosecone. The game is mouse controlled – holding down the left mouse button causes both ships to fire continuosly; holding down the right button causes the nosecone to link up with the main ship, augmenting the firepower to yield significantly greater blasts. A vast horde of alien adversaries are on hand, the most common of which is a Rail Gun which moves up the sides of the playing area firing intermittently. Far more fiersome adversaries are the quick moving Snakes which emerge from any of the four edges of the screen. Each snake consists of a number of segments, each of which has to be destroyed. There are also a number of flying camels, pizzas and other assorted aliens to despatch as well as powershots and invincibility shields to collect.

The deafening crescendo of noise that builds throughout the game, made up of weird sound effects and a pulsating beat, complement the weirdo graphics, outrageous colours and fast gameplay. This'll definitely have you coming back again and again...



Out Now
Action 16/
Digital Integration
Price £7.99
Overall 86%

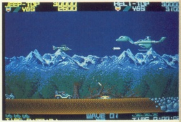
SILKWORM

No wonder this game is back in the top 20 Amiga charts. At budget price, it's practically a giveaway.

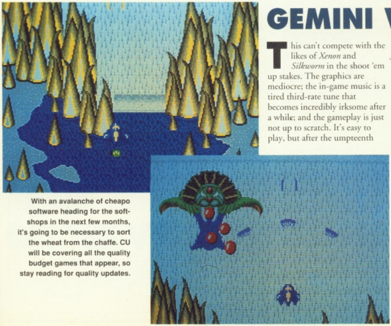
Converted by the Sales Curve, who are no slouches in the shoot 'em up stakes, the game is an action-packed horizontally scrolling blaster which allows you to control either a 'copter or armoured jeep. The game really comes into its own when in two player mode – the well-armed chopper and jeep are hardly equals so it's up to both players to cooperate and help each other out.

There's a vast array of opponents to slaughter including a multi-part goosecopter, massive super-tanks, indestructable transport helicopters and mole-like craft that can burrow their way through the jeep. At times the screen is bristling with heat seeking missiles and the glare of anti-aircraft fire giving you no time to relax. The sonics complement the graphics wonderfully with realistic-sounding explosions and richochets.

Definitely the budget game of the month. Buy it.



Out Now
16 Blitz/Mastertronic
Price£9.99
Overall 94%



With an avalanche of cheapo software heading for the softshops in the next few months, it's going to be necessary to sort the wheat from the chaffe. CU will be covering all the quality budget games that appear, so stay reading for quality updates.

GEMINI WING

This can't compete with the likes of *Xenon* and *Silkworm* in the shoot 'em up stakes. The graphics are mediocre; the in-game music is a tired third-rate tune that becomes incredibly irksome after a while; and the gameplay is just not up to scratch. It's easy to play, but after the umpteenth attack wave it's hard to see any point in continuing; it's just not addictive enough. Disk access is another problem. After each level, the game comes to a halt as the computer accesses the end-of-level guardian which invariably is a disappointment.

There are lots of nice touches like giant eyeballs that become bloodshot when you pump them full of lead or a giant skull out of which emerge two mutant cyclops blasting laser bolts out of their eyes. Ultimately, however, the game is a second-rate vertically scrolling blaster with little imagination. Best avoided.

Out Now. 16
Blitz/Mastertronic
£9.99
Overall 41%

Castle Software

VISA Access

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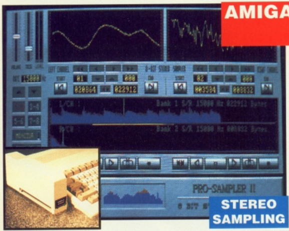

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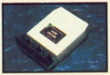

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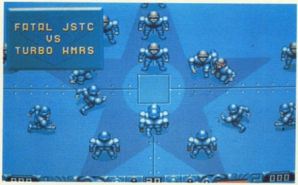
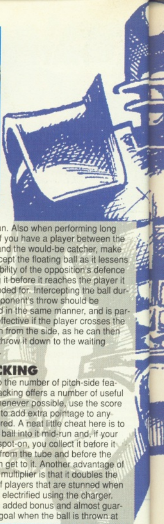
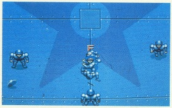




CU's resident *Speedball II* freaks, Steve 'Mutha' Merrett and Mark 'Mummy' Patterson take a break from a punishing training regime to offer some useful advice on the Bitmaps' and Mirrorsoft's epic futuresport.

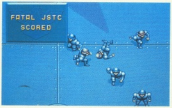
KICK OFF

Providing that you have built up your centre-forward to maximum power on all stats, gaining possession of the ball when it comes into play is actually a doddle. When the ball is thrown into the arena, wait for your opponent to rush in for it, and then barge in with a well-timed push . With their centre-forward out of the way, this leaves a clear path to your opponents' goal with only the deflection dome to avoid. Alternatively, if your centre-forward is sufficiently powered-up, you can risk gaining possession as soon as the ball appears, and then barge past.



TACKLING

As a rule, it is best to barge the player in possession from either the rear or from the side. Aiming for a head-on confrontation normally results in your player taking a tumble, whereas sliding from behind allows you to turn on the spot and throw the ball to one of your attacking team mates. Similarly, to avoid losing possession never keep hold of the ball for too long. And if you do risk a long run, ensure that you keep weaving from side to side so that any pursuing players can't get too close. However, to avoid any risk, it is better to keep the ball moving by passing from player to player.

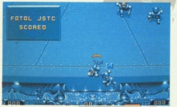


PASSING AND INTERCEPTION

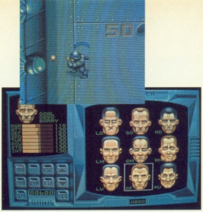
Passing has been made as easy as possible and as your players get more intelligent, tight moves can be performed. Always use the wingers for runs up the side of the pitch as they may be able to try for a sneaky shot at the accumulator during the run. Also when performing long passes, if you have a player between the thrower and the would-be catcher, make him intercept the floating ball as it lessens the possibility of the opposition's defence collecting it before it reaches the player it was intended for. Intercepting the ball during an opponent's throw should be attempted in the same manner, and is particularly effective if the player crosses the ball's path from the side, as he can then turn and throw it down to the waiting attackers.

ATTACKING

Thanks to the number of pitch-side features, attacking offers a number of useful tricks. Whenever possible, use the score multiplier to add extra pointage to any goals scored. A neat little cheat here is to throw the ball into it mid-run and, if your timing is spot-on, you collect it before it emerges from the tube and before the opposition get to it. Another advantage of using the multiplier is that it doubles the number of players that are stunned when the ball is electrified using the charger. This is an added bonus and almost guarantees a goal when the ball is thrown at an angle towards the goal. If the opposing team position a defender between the goalie and the goal, even the weakest of shots will get through. It'll be sure to stun



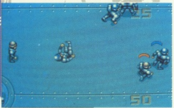
SPEED



A good combination of skill and management is needed to progress up through to the higher divisions and the through to the later rounds of the cup. In addition, make the most of the pitch-side extras, such as the multiplier and the electrofier, as these make lengthening your lead easier.

both of the players on contact.

Another neat feature is the ability to 'bend' shots. As in *Kick Off II*, after touch can be added by keeping the joystick pushed into the direction you want to curl the ball after shooting. This enables shots to curl around the goalie with ease and foxes most of the defenders, too. In addition, if all else fails, simply run in and nobble the goalie. As he tries to throw the ball, intercept it, and throw it back. Then run in and barge him and slam the ball in. Finally, never take a shot from directly ahead of the 'keeper, because even if it curls, he will get to it every time – aim from a diagonal whenever possible.



THE STARS

Throwing the ball at the pinball-esque stars adds two points to your score – however, the opposition can remove them by hitting the lit star again. As you become more proficient, experiment with certain angles as good positioning often allows you to light two stars at once. In addition, whenever you make a run, aim for a star (providing that the opposition aren't breathing down your neck) as hitting all five grants the player an extra ten points which can't be taken away. When you're ahead you can allow yourself the luxury of cancelling out your opponent's stars.

GOALKEEPING

Intelligence is of paramount importance for goalies, as is strength. As a goalie's intelligence is raised, he gets progressively more daring and takes less risks. Likewise, the goalie doesn't come into play until really necessary, and this avoids confusion between the 'keeper and the defenders. Also, other basic rules are: NEVER throw the ball across the goal, and NEVER keep hold of the ball for longer than is genuinely needed. Breaking these cardinal rules means disaster, as the 'keeper will get nobbled and a goal is almost certainly going to be conceded. Finally, although the goalie can wander roughly a quarter of the way up-field, try to make the defenders do the running, leaving the goalie free to cover his area if need be.

GOALKEEPER

It's essential to have a strong 'keeper, he must be able to win any head-to-head tackles, losing almost certainly guarantees the opposition a goal. Intelligence is also important. A goalie with a high IQ is more likely to go after rogue balls or intercept passes. He also needs to be able to clear the ball effectively, so increasing his passing skill.

DEFENCE

A powerful defence stems from its ability to block. Concentrate on boosting your defenders' strength, power and passing. Don't hesitate once a defender has the ball; pass it up field straight away.

MIDFIELD

The midfield's there simply to pass the ball to the attackers so build up their speed and passing ability. Midfielders are also useful for operating the score multiplier to increase points.

WINGERS

Next to the centre-forward the wingers are the most important players. Possessing high strength, aggression and intelligence, your wingers will concentrate on occupying the opposition goalkeeper and defence, allowing the forward to get into a good scoring position.

CENTRE FORWARD

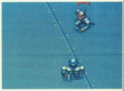
The centre-forward is the anchor man of the team. His role is to win possession at kick off, do the bulk of the team's running and, most importantly, score goals. Strength, speed and a good passing ability are a must. This must be the first player you build up.

SUBS

Substitutes are usually overlooked when a team is being built up, which is a mistake. The centre-forward is generally the first player to be injured in a match, so he needs to be replaced by someone with almost equal skill.

TOKENS

Going out of the way to collect tokens can be risky, opening holes in the defence or attack, so you need to be selective. Go for tokens that have a lasting effect, these include Freeze, Shut, Reverse and Transport. Any other tokens should be considered as luxuries and aren't worth going after.



BALL II

Readysoft's impressive graphical showcase may have a few of you stumped, so, as ever, CU comes to the rescue with this brilliant complete solution.

DRAGON'S LAIR II
TIMEWARP

Scene 1 When Daphne's Mum starts to swing the rolling pin, push LEFT.

Scene 2 As soon as Dirk appears, pull the stick DOWN, and then push it RIGHT.

Scene 3 As the dragon appears, press FIRE, and then RIGHT to escape the pursuing Battleaxe.

Scene 4 As soon as the screen appears, pull the 'stick DOWN and then LEFT.

Scene 5 With Daphne's Mum close behind, press LEFT to land on the wall and UP to clutch onto the snake.

Scene 6 Just press UP to avoid sudden death.

Scene 7 As the rock moves, pull DOWN, and then DOWN again to slide into the hole below.

Scene 8 A snake prepares to eat you, so press FIRE and then UP to escape.

Scene 9 As you stand on the time machine, press FIRE to ward off the persistent creature.

Scene 10 As the speech asks you for some water, press UP and then RIGHT to enter the cavern.

Scene 11 Press the joystick LEFT to reach the water, followed by FIRE to scoop up a capful, and then LEFT again to avoid the skulls.

Scene 12 As soon as Dirk starts skidding, pull DOWN, and then press FIRE to avoid the snake.

Scene 13 The snake starts to pull you, so press FIRE to stick your sword into the machine, then LEFT and LEFT again, for leverage, followed by another press of FIRE to ensure that you don't budge.

Scene 14 Press FIRE to stab the attacking snake, followed by RIGHT and then another prod of FIRE to activate the mysterious machine.

Scene 15 As the reptilian Pterodactyls attack, push the stick UP so that you walk towards them, followed by FIRE, and FIRE again.

Scene 16 Dirk is grabbed by two more Pterodactyls, so press UP.

Scene 17 Although you're still in the air, press FIRE to protect yourself, followed by UP to avoid certain death.

Scene 18 As you approach the ledge to the right of the screen, press RIGHT to land safely on it.

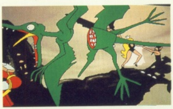
Scene 19 Move DOWN to avoid death at the claws of the reptile, and press FIRE to cut the bird in half.

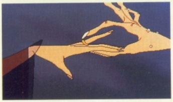
Scene 20 As soon as the disk has accessed, pull DOWN, followed by FIRE to attack the Pterodactyl. After a brief load, move LEFT and then RIGHT, followed by UP to take off with your newly-acquired wings.

Scene 21 Pull DOWN to follow Daphne as she is whisked away.

Scene 22 Landing in what seems to be lava, you drop your sword into the bubbling mass. Pull DOWN to jump in after it and RIGHT to get the sword. Next, go UP to clamber on to the time machine and to safety.

Even if you can't get the solution to work first time, persevere – it's all down to timing.





Scene 23 Move DOWN to avoid the girly angel-like thing, followed by UP when the angel yells.

Scene 24 As the angels regroup for another bash (literally!), move DOWN and then LEFT.

Scene 25 Easy, this one. Just push UP and UP again.

Scene 26 As the angels keep following, move LEFT to land on a wall, followed by DOWN to land on a branch, and then UP and RIGHT to escape into Eden.

Scene 27 As the blue snakes appear, press FIRE three times – once as it approaches, another as it coils around you, and a last swipe straight after.

Scene 28 To avoid getting thrown around, press the joystick, RIGHT, followed by UP and UP.

Scene 29 The snakes are still chasing you, so move DOWN to turn, and then RIGHT to roll out of their way.

Scene 30 As the snake starts to lick you, press FIRE to avert its attentions.

Scene 31 You end up back at the time machine, but it's going to fall into a deep chasm, so press FIRE to escape with it.

Scene 32 You end up where Mordroc is holding dear old Daph, and just as he is about to put the Death Ring on her finger. Press UP to jump towards him (and off the ledge) and FIRE to lob your sword at him.

Scene 33 As the sword hits the wizard's arm, move UP and then LEFT to leap on to a safe platform. Then, whilst in mid-jump, pull DOWN and then RIGHT.

Scene 34 Dirk is near the Death Ring, so move UP to get near it, followed by RIGHT. Next, press FIRE to get the ring and LEFT to jump to safety.

Scene 35 Mordroc wants his precious ring back and starts to fire magical bolts at you. Press UP to avoid the bolt, and then FIRE to throw the ring at him.

Scene 36 Another simple screen, move LEFT to leap off the crumbling ledge.

Scene 37 As Mordroc approaches Daphne, press FIRE to kill him.

Scene 38 As Mordroc dies, the cavern starts to fall in on itself and the Pterodactyls attack again. Move DOWN and then LEFT to avoid being crushed. Then go UP towards Daphne.

Scene 39 Having got to Daph, move DOWN so that Dirk gives her a quick peck to revive her. Then, press FIRE twice to deter the pursuing creatures.

Scene 40 Daphne's still out cold, so press FIRE to brush away the attacking Lizard while you wait.

Scene 41 Just press FIRE to kill the final Pterodactyl, and then watch the lovely and romantic end-of-game sequence.

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DRAGON

Interplay's newest RPG is full of puzzles and problems, so Mark 'Elful Hints' Patterson offers his useful advice on making your way through its large playing area.

There are only two character styles: fighters and mages. Start by creating two fighters with high dexterity and strength. Give them hand-to-hand combat and sword skills. Other skills such as lock pick, climbing, tracking, town lore and bureaucracy should also be selected and divided between the two. Fill the remaining spaces with mages. A mage should have high spirit and intelligence as well as a good knowledge of the magic skills. One of the mages should have the bandage skill.

PURGATORY

Spend as much time as possible in Purgatory. Build up experience points by attacking locals. It's essential to have advanced your characters by several levels before you journey to the underworld. You should also equip and arm the party with the best weapons possible. There is a black market which sells a limited range of weapons and armour, but it's hard to come by a decent amount of money.

To the left of the main square is a wizard. He'll gladly part with several low-level spell scrolls such as mage fire and lesser heal. Select 'use' to memorise these spells.

In the south-eastern corner of Purgatory there's a magic recharge point. This is a good place to cast heal spells to bring the party up to full strength as spell points can be regained instantly.

A journey to the tavern will provide you with plenty of information. Select 'recruit character' to meet Ulrik; he's quite a powerful fighter and essential to your party.

The arena is where you'll find your weapons. It means fighting half a dozen gladiators, but the prize is all-important citizenship papers. Afterwards, bandage your wounds and sell any spare weapons on the black market.

When you think your party is strong enough, journey to the goddess'statue. Prey to the statue and offer it a weapon. To the left of it is a pool – go through it to reach the underworld.

MAGAN UNDERWORLD

A very dull place. Head west until you reach civilisation. You will only be allowed in if you made an offering to the goddess. Inside there are stairs leading up to the Underworld. Avoid confrontations, you're going to need your strength later.

THE UNDERWORLD

Most of the bad guys here are pretty tough cookies, so try to keep out of trouble. The Eee Zee paperwork shop will supply you with the Kings Ticket, at a price.

Take the Kings Ferry to the island. Leave the old port and explore the wilderness. Locate the dwarven ruins and find the chest. Use the lockpick skill to open the chest. Inside is the dwarven hammer, only a character with over 20 strength points can wield it, and it devastates the bad guys.

THE ARMY CAMP

Joining the army is very productive. Searching the backstreets will normally lead you to hidden weapons caches. The healers are free, so it's worth paying them a visit. When you've finished in the camp it's time to go out and face the enemy.

COMBAT

It's dangerous attacking large groups early on in the game. Mage fire isn't a very effective spell, use Disarm to buy you some time. Let your weaker characters

Selecting disarm is a good way to slow down tough opponents.

Avoid the Mad Women. They're a lot tougher than they look.

The Susstupen is the first magic user you come across, be cautious.

N WARS

attempt to disarm difficult opponents; it doesn't cause much damage and forces the bad guys to miss an attack. If you're going to run, do so before combat starts. Once the enemy close in they get a free hit should you scarper. Lesser heal isn't very effective during combat; wait until the round is over then use your player's bandage skills.

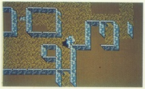
GENERAL TIPS Explore each location thoroughly. Missing a vital clue could prevent you from completing the game.

Be as cautious as possible. Try to keep your magic topped up and your wounds bandaged, because, unlike as in previous Interplay games, death really is the end.

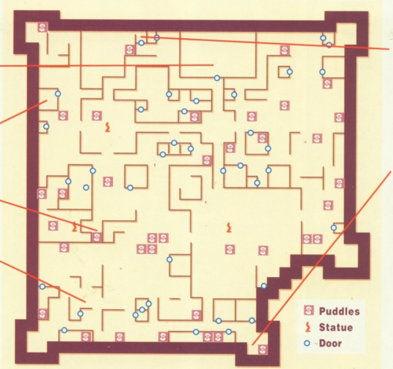
Save the game out at every new location. If you make a mistake you won't have to retrace too many steps

Never pass up the opportunity to recruit new members to your party. The more skills you have at your disposal, the better you'll be in battle.

Wild Women
Dragon Wars
Muskels
Milli Vanill
Theb
Ulrik
Cheetah



Even with the auto mapper you should still take notes. Explore every area thoroughly, important items can be easily overlooked.


THE ARENA - Fight here to earn weapons and citizenship papers.
THE WIZARD - He gives scrolls to mages.
THE POOL - The entrance to the underworld.
THE BEGGERS CAMP - Pretend to be one of them to survive.
THE BLACK MARKET - Weapons galore, at a price.
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Our most popular Mono Dot-Matrix printer and at a super low price

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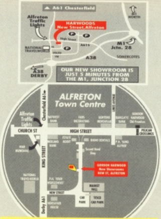

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HELPLINE

ENQUIRIES

DAMOCLES

I have been playing *Damocles* for some time now and have solved the initial quest but I desperately want to know the coordinates for the Erisean Bank Repository on Tolosa.

Thomas Clyde H1

BARBARIAN

I cannot get past the sword fighter on the third stages. Can anyone help me?

Gareth Wilkinson H2

JAMES POND

Could someone please tell me where the sunglasses are? I need them to see the squid on level four. Also where is the key to the exit on level four? I have played this game solidly since Christmas and I'm really stuck.

Clare Hannelly H3

CORPORATION

Help! I don't know how to bring up the menu for the psychic powers!

Jamie Meecham H4

OPERATION WOLF

Has anyone got a cheat for this game? I already have an infinite ammo poke, but I still can't clear level 2.

Colin Ryder H5

SUPER WONDERBOY

I have been playing *Super Wonderboy* for over a month now and I still can't get to the last round. I get to the part where you have to kill the dragon but I always get beaten. Has anyone got any tips or a cheat?

Mark Townsend H6

XENON II

I received this game for Christmas, but have failed to clear level 2. I would love a cheat for infinite lives.

Alex Storer H7

CHUCKIE EGG

I would love a cheat for this game as I just can't complete it.

Harvey Whitehead H8

RICK DANGEROUS

I am having no luck in getting past the Egyptian pyramid. The sixth stage is causing all the problems. Has anyone got a solution?

Christian Blunden H9

STRIDER II

I recently purchased this game and I can get as far as level 2, but I always end up getting killed. If anyone's got a cheat it would be greatly appreciated.

Austin Fisher H10

RESPONSES

NIGHTBREED (G1)

Start off by going to Midian. Run away from Peloquin, and then allow yourself to be shot by the police. Return to Midian via the morgue.

To avoid the mask, move the mouse round in circles until he runs away. Enter Midian to get to the next section.

Ross Robinson

THE SPY WHO LOVED ME (G2)

Type in MISS MONEYPENNY during the game and then press F10 to skip levels.

Mr J S Smith

DRAKKEN (G4)

Get into the character generation section and enter the character's name as 31415927. All the character's statistics will be increased. Enter your name as supervisor. Now play the game and press the CTRL when you're standing outside. A menu will appear giving a list of locations to go to, followed by a list of numbers and abbreviations. Clicking on a location transports you there. Clicking on a monster's name will make it appear.

Mr J S Smith

BACK TO THE FUTURE II (G5)

Pause the game and type in THE ONLY NEAT THING TO DO (including spaces). This should make the game slightly easier to play.

Mark Peacock

INTERCEPTOR (G6)

The centre pages of the manual mentions that pressing Shift+F simultaneously will release the rescue pod.

Fly as slowly and as low as you can. Use an external view to help you judge the drop point. Release the pod just before you reach the downed pilot. A message will then tell you if you were successful or not.

Garry Broomfield

GREMLINS II (G7)

For infinite lives type in SINATRA on the high score table.

Daniel Baker

LOMBARD RAC RALLY (G8)

If you make it to the full rally you will know that repairing your car by pressing 'W' takes a lot of time. So don't initiate any repairs until you've crossed the finishing line. This way the clock is not affected, although you have to go through the course again afterwards.

Mr J S Smith

GHOSTBUSTERS II (G10)

Turn the Amiga on and insert GHOSTBUSTERS disk 2. When the workbench icon reappears insert disk 1. When the game has loaded use the return key to skip levels.

MR J S Smith

WIZBALL (G11)

Start is useful to pause the game. Type in RAINBOW. When you restart press C to fill the cauldron, S to skip a level and T to complete the game.

Mr J S Smith

F29 RETALIATOR (G13)

Try this if you're having trouble landing. Enter your name as THE DIDY MEN on the enrolment screen. Click on the Colonel icon and press return. Select the battle area as normal and select mission control. Accept a mission without selecting one. Now play the game as normal. Tap the return key to land without crashing.

For infinite weapons enter your name CIARAN.

Mark Peacock.

MIDNIGHT RESISTANCE (G14)

Type in IT'S EASY WHEN YOU KNOW HOW (including spaces). This should give your character infinite lives and energy.

Mark Peacock

TREASURE ISLAND DIZZY (G15)

You need to have four things to leave the island. 1) the bag of gold (get this by blowing up the rock with the dynamite); 2) the hookjaw's treasure (take the axe, bible and snorkel to the bridge on the first island and hack through it with the axe); 3) the vintage brandy (open the trap door in the smuggler's cave with the brass key); 4) the golden egg, which is reached by dropping the bible onto the above the trapdoor.

Jan Holmes

SHADOW OF THE BEAST 2 (G16)

At the start of the game walk to the right. When you come to the first man press 'A' to talk to him and then type in 'Ten Pints'. You should now have infinite energy.

Elliot Newsome

TIME MACHINE (G17)

Enter your name on the high score table as DIZZY. Use 1 to 4 to change zones and A or S to change screens.

Mark Peacock

FUTURE WARS (G20)

As well as the key which you already have, you also need the gas capsule and the newspaper.

To get the gas capsule examine the foot of the glass case in which Lana was being held. To get the newspaper go to the machine on the subway platform which is situated on the left of the screen. Examine the coin return slot, take the coin, then insert it into the other slot.

To escape from the jail, use the key to remove the air duct, drop the gas capsule into it then block the vent off with the newspaper. The door will then open allowing you to escape.

Graham Turnbull

NEW ZEALAND STORY (G22)

Type in FLUFFYKIWIS on the title screen for infinite lives.

Bob Gimshaw

HOW TO USE THE HELPLINE

IT'S EASY. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response or mark it 'Enquiry' if you need some help. Post your letters to : **Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.** If you are making an enquiry include a few lines explaining why you need a poke, cheat, help etc.

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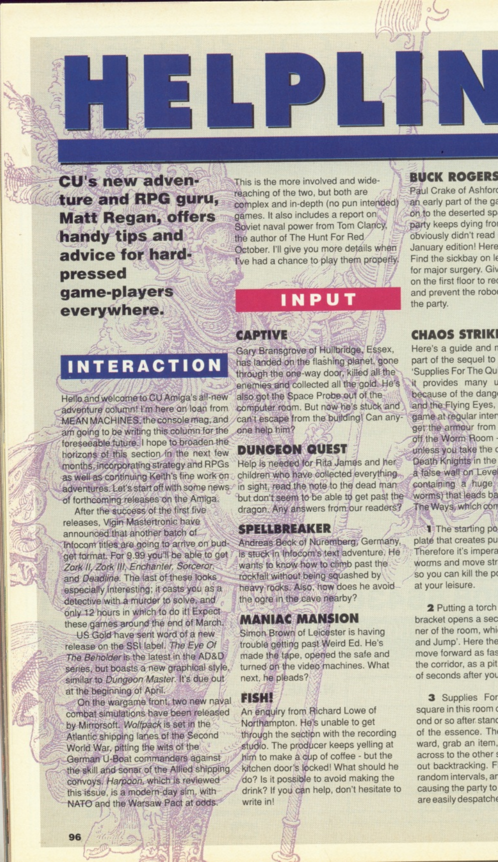


HELPLINE

CU's new adventure and RPG guru, Matt Regan, offers handy tips and advice for hard-pressed game-players everywhere.

INTERACTION

Hello and welcome to CU Amiga's all-new adventure column! I'm here on loan from MEAN MACHINES, the console mag, and am going to be writing this column for the foreseeable future. I hope to broaden the horizons of this section in the next few months, incorporating strategy and RPGs as well as continuing Keith's fine work on adventures. Let's start off with some news of forthcoming releases on the Amiga.

After the success of the first five releases, Vigin Mastertronic have announced that another batch of Infocom titles are going to arrive on budget format. For 9.99 you'll be able to get *Zork II*, *Zork III*, *Enchanter*, *Sorceror*, and *Deadline*. The last of these looks especially interesting; it casts you as a detective with a murder to solve, and only 12 hours in which to do it! Expect these games around the end of March.

US Gold have sent word of a new release on the SSI label. *The Eye Of The Beholder* is the latest in the AD&D series, but boasts a new graphical style, similar to *Dungeon Master*. It's due out at the beginning of April.

On the wargame front, two new naval combat simulations have been released by Mirrorsoft. *Wolfpack* is set in the Atlantic shipping lanes of the Second World War, pitting the wits of the German U-Boat commanders against the skill and sonar of the Allied shipping convoys. *Harpoon*, which is reviewed this issue, is a modern-day sim, with NATO and the Warsaw Pact at odds. This is the more involved and wide-reaching of the two, but both are complex and in-depth (no pun intended) games. It also includes a report on Soviet naval power from Tom Clancy, the author of The Hunt For Red October. I'll give you more details when I've had a chance to play them properly.

INPUT

CAPTIVE

Gary Bransgrove of Hullbridge, Essex, has landed on the flashing planet, gone through the one-way door, killed all the enemies and collected all the gold. He's also got the Space Probe out of the computer room. But now he's stuck and can't escape from the building! Can anyone help him?

DUNGEON QUEST

Help is needed for Rita James and her children who have collected everything in sight, read the note to the dead man but don't seem to be able to get past the dragon. Any answers from our readers?

SPELLBREAKER

Andreas Beck of Nuremberg, Germany, is stuck in Infocom's text adventure. He wants to know how to climb past the rockfall without being squashed by heavy rocks. Also, how does he avoid the ogre in the cave nearby?

MANIAC MANSION

Simon Brown of Leicester is having trouble getting past Weird Ed. He's made the tape, opened the safe and turned on the video machines. What next, he pleads?

FISH!

An enquiry from Richard Lowe of Northampton. He's unable to get through the section with the recording studio. The producer keeps yelling at him to make a cup of coffee - but the kitchen door's locked! What should he do? Is it possible to avoid making the drink? If you can help, don't hesitate to write in!

BUCK ROGERS

Paul Crake of Ashford, Kent, is stuck at an early part of the game. He's made it on to the deserted spaceship, but his party keeps dying from infection. He obviously didn't read my tips in the January edition! Here's a brief recap: Find the sickbay on level six, and ask for major surgery. Give the code found on the first floor to receive the treatment and prevent the robodocs from attacking the party.

CHAOS STRIKES BACK

Here's a guide and map to the very first part of the sequel to *Dungeon Master*. If 'Supplies For The Quick' is used properly, it provides many useful items – but because of the danger posed by the pits and the Flying Eyes, it's worth saving the game at regular intervals. Make sure you get the armour from the secret passage off the Worm Room – it's in short supply unless you take the cursed stuff from the Death Knights in the Way Of Ku. There's a false wall on Level 10 (the open room containing a huge dragon and purple worms) that leads back to the Meeting Of The Ways, which comes in handy later on.

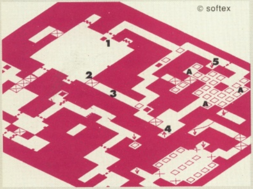
1 The starting point is a pressure plate that creates purple worms. Therefore it's imperative to kill some worms and move straight off the square, so you can kill the poisonous creatures at your leisure.

2 Putting a torch in the empty bracket opens a secret door at the corner of the room, which is marked 'Run and Jump'. Here the trick is to simply move forward as fast as possible down the corridor, as a pit opens up a couple of seconds after you start walking.

3 Supplies For The Quick. Every square in this room opens into a pit a second or so after standing on it, so speed is of the essence. The trick is to leap forward, grab an item, and make your way across to the other side of the room without backtracking. Flying Eyes appear at random intervals, and can block your path causing the party to plummet down. They are easily despatched with a fireball or two though. Squares marked 'A' are safe to stand on, so map your route through the room before attempting to cross it.

4 This door cannot be opened from this section of the dungeon, but allows access from level 4 later on. Don't bother wasting spells on it!

5 A staircase here gives access to a room containing a fountain and a blue haze. The haze leads to the Meeting of The Ways, the four sections of the lower dungeon corresponding to the four character classes. It's possible to step forward and read the wall without committing to a section, but once you've moved in front of the altar there's no turning back! However, it's a good idea to come back to the altar after having walked along the corridor for a dozen steps or so – there's often an iron key in it.



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OUTPUT

CODENAME ICEMAN (F1)

When the captain says, 'Report when depth attained', go to the depth by using the up and down cursor keys and type in 'Depth Attained'. *Chad Goulding, Boston, Lincs.*

POLICE QUEST II (G18)

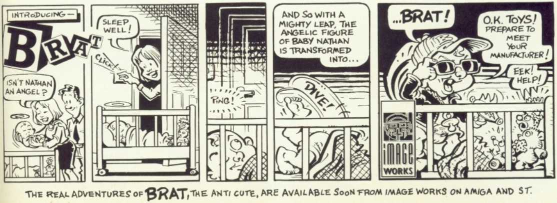
Make sure you have your gun drawn and your sights adjusted. Then, when Bains appears, shoot him immediately! Thanks to *Chad Goulding of Boston, Lincs* for that helpful advice.

DUNGEON MASTER

Paul Edge wanted to know 'When a rock is not a rock'. Many people have sent in the answer, including *M. Jarman of Watford*, who responds that you simply have to face the message, sidestep left and walk forward - you will go straight through the false wall. Beware of the spinner in the corridor on the other side though, as it's easy to lose your bearings!

HOW TO USE THE ADVENTURE HELPLINE

Write to me, Matt Regan, at Adventure Helpline, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, with your problems and any useful hints you can give in response to those readers languishing in these pages! Make sure you include your full name and address, and I will do my best to get back to you personally.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ISN'T NATHAN AN ANGEL?
SLEEP WELL!
CLICK!
PING!
AND SO WITH A MIGHTY LEAP, THE ANGELIC FIGURE OF BABY NATHAN IS TRANSFORMED INTO...
DIVE!
...BRAT!
O.K. TOYS! PREPARE TO MEET YOUR MANUFACTURER!
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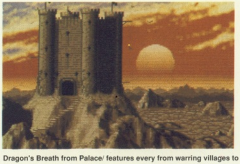
A to Z



Dragon's Breath from Palace/ features every from warring villages to alchemy. Scored 91% and a Superstar in the March 1990 edition.

AN A TO Z OF CLASSIC GAMES

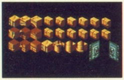
IN A SPECIAL TWO-PART FEATURE, CU TAKES A STROLL DOWN MEMORY LANE AND LOOKS AT SOME OF THE CLASSIC GAMES WRITTEN FOR THE AMIGA.

ARKANOID

Programmed by Discovery, *Arkanoid* was one of the first arcade quality games to appear on the Amiga. Based on the age-old *Breakout* format, Taito's *Arkanoid* coin-op is still considered to be the definitive version of this style.

ATOMIC ROBOKID

Featuring a heavily armed dustbin, 33 levels and a huge array of weaponry, *Robokid* was one of the best shoot 'em ups of 1990. The levels vary throughout, and not all can be played in one game. Superbly playable and chronically addictive.



BATMAN THE MOVIE

Batman was, without a doubt, one of the best movie licensed games to appear on the Amiga. The game kicks off with a platform style romp through the axis chemical factory, progresses to 3D driving sections in the Batwing and Batmobile and ends with the final confrontation with the irascible Joker at the top of Gothem cathedral. Non-stop action throughout.

BLOOD MONEY

Opening with one of the best intros ever, *Blood Money* is a four-stage safari hunt, with you as the hunter. Shooting the many aliens within the game's four levels prompts them to drop cash incentives which can be used to purchase extra equipment. The difficulty level is perfect, and *Blood Money* is a superb value blast.

CADAVER

The Bitmap's first foray into the world of *Ultimate*-esque 3D arcade/adventures was a deep and visually impressive romp with a number of clever and frustrating puzzles to solve. The game is set over five increasingly difficult sections, and the graphics and sound add significantly to the game's atmosphere.

CORPORATION

After years of writing games such as *Monty Python, Rick D* and *Switchblade* for assorted companies, Core Design's first original product was a break away from the cute platform romps they were famous for. *Corporation* is a sprawling arcade/adventure set in an overrun corporate building. As a member of the Z.O.D.I.A.C team, you must locate the source of the local grissly murders and destroy them. *Corporation* is jam-packed with creatures and traps, and offers a long-term task which is backed up by a new set of data disks.

DRAGON'S BREATH

Palace's unusual game of conquest and green scaly beasts was a breath of fresh air when it was released. The game necessitates breeding a dragon, boosting his power with a magic spell and then sending him out to crush your enemies to death. This is a real megalomaniacs ego trip. Great graphics, sound and playability make *Dragon's Breath* one hell of a game and a fine addition to anyone's collection.

DUNGEON MASTER

Tagged as the greatest computer role playing game ever, *Dungeon Master* disappointed nobody. A twin party mode allows two players to journey through the dungeon. Now that Mirrorsoft have produced the first *DM* data disk, this game just goes from strength to strength.

E-MOTION

A load of balls, but also one of the most original puzzlers to have appeared in the last year or so. Written by The Assembly Line, *E-Motion* involves bouncing similarly coloured balls against each other until there are none left. The advent of elastic and obstacles makes the game harder, but the end result is an addictive and frustrating game.

EXTERMINATOR

Audiogenic's conversion of the decidedly odd Gottlieb coin-op fell to the lads at The Assembly Line, and the result was a superb conversion which played every bit as well as the coin-op. Using a disembodied hand, you have to clear seven houses of horrible insects, pests, tanks and killer tomatoes by crushing, stamping or shooting them to death. With superb graphics, great in-game tunes and novel gameplay, *Exterminator* is a real hoot!

F19

Converted from the top selling PC version, *F19* on the Amiga is MicroProse UK's biggest selling game to date. Its success can be attributed to the sim's great attention to detail and variety of missions. This is more a simulation for the strategist than the action fan as considerable planning is needed for each mission. A real flight of fantasy.

FALCON

When *Falcon* appeared it swept all flight sim competition away. Containing many missions, fast 3D graphics, loads of external views and an unparalleled amount of realism this game is still the king of flight sims. Now that an extra mission disk has been produced *Falcon* contains more variety than ever. A definite must for any flight sim fan.

GHOULS 'N' GHOSTS

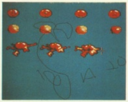
This sequel to *Ghosts 'n' Goblins* hit the streets before Elite's conversion of the original, and was a massive success. Arthur The Knight, complete with armour, underpants and an assortment of throwable weapons, is up against Lucifer himself and is out to rescue his bride-to-be from his fiery clutches. A little difficult to start with, *Ghouls* is a superb conversion which boasts one of the best Amiga soundtracks ever.

GAUNTLET II

Although well received, *Gauntlet* and its many clones couldn't come close to matching the success of *Gauntlet II*. It contained oodles of sound effects sampled from the coin-op, graphics which were arcade exact and, by using a peripheral know as the dongle, four people could play using joysticks. A brilliantly executed arcade conversion.

HEROES OF THE LANCE

Along with *Pools Of Radiance*, this was USG's first official Dungeons and Dragons release. The idea is to recover the long lost Dragon Lance from the pits of a murky dungeon by solving puzzles and eradicating all the nasty creatures you come across. Its arcade-cum-role-play format makes this a very interesting, involving game which really brings to life the essence of D&D gaming.



HAMMERFIST

Vivid Image's first Amiga release is an all-action blast. As Hammerfist, your mission is to destroy the mad scientist know as the Master before he can bring the world to an untimely end. *Hammerfist* contains fantastic graphics and playability and was definitely one of the best original arcades style games of 1990.

IK+

During the 64's hey-day, System 3 were renowned for their superb beat 'em ups, and their reputation was further enhanced when they released Archer Maclean's Amiga version of *IK+*. Playing at an extremely fast pace, with two opponents on screen to fight against, *IK* looks and sounds like a martial arts movie. The best of its kind.

IT CAME FROM THE DESERT/ ANT HEADS

Relive the events of countless B-Movies in Cinemaware's superb arcade/adventure and its follow-up data disk. Offering a number of superb sub-games tied into an utterly engrossing scenario, *It Came* and *Ant Heads* are essential accessories for any Amiga.

46
00002534

JAMES POND

Moulded in the style of Japanese cutesy coin-ops, *James Pond* had all the ingredients for success. James is a fish whose underwater world is under threat from overfishing and waste dumping by humans. Set across nine missions James Pond offers enough action to keep anyone going a long time. Fantastic aquatic arcade action.

KICK OFF II

Following up the success of *Kick Off* was a near impossible task, but by adding a wider range of shots, and dozens of new options, Anco cracked it. Most of the original game's bugs have been ironed out (although there are still a few in there), but this is easily the best footy game on any machine. If you only buy one game for your Amiga, this *must* be it.

KLAX

Domark's conversion of this arcade smash was excellent. The object behind the game is to stack oncoming tiles in colour coordinated piles by using a pinball-style flipper. As the tasks get harder, the tiles move faster. A simple enough concept which results in a devastatingly addictive puzzle game.

LEMMINGS

Leaving their shoot 'em ups behind, DNA Design surprised us all with this hilarious tale of cute creatures and their penchant for death – mainly their own! Using a variety of icons, the player is given the task of leading the titular creatures past an assortment of traps and puzzles until they reach safety. It's easier said than done, though, but definitely one of the most addictive Amiga games ever.

LINE OF FIRE

U.S. Gold's conversion of the Sega coin-op broke new technical ground as it managed to capture the coin-op's brilliant 3D scrolling system and fast action. An *Op Thunderbolt*-style blast, *Line Of Fire* can be played by one or two players as they battle to reach the relative safety of a small island with the gun they've stolen. It's fast, addictive, and brilliant.

OUT 030
IN 00%
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She's a muntant and you're the hero. Ant Head's from Mirrrorsoft clocked up 95% and a Superstar.

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A to Z

AN A TO Z OF CLASSIC GAMES

SO YOU WANT TO SURRENDER ?
NO

Icy revolution. Midwinter rated 96% and a Superstar.

MIDNIGHT RESISTANCE

The coin-op wasn't a great success, but Special FX's conversion was one of the more playable blasts of last year. The two crack commandos are extremely manoeuvrable, and the enemy sprites are a great mixture of monsters and machines. The action is frenetic and relentless, rounding off a cracking conversion.

MIDWINTER

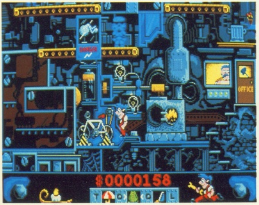
Using the topical theme of global warming, MicroProse in conjunction with Maelstrom Games created an epic. *Midwinter* centres around the perils of a small futuristic community who come under attack while trying to scrape out a living in a frozen wasteland. Stunning 3D graphics, a cast of hundreds and a multitude of things to do make *Midwinter* one of the classic games on the Amiga.

NEW ZEALAND STORY

Another cute coin-op conversion from Ocean, *New Zealand Story* recounts the tale of a lovely little Kiwi whose chums have been kidnapped by a wicked Walrus. By traversing a number of platform-riddled screens, you have to make your way to the Walrus and eventually kill him. *NZS* is almost identical to its coin-op parent and is made easier thanks to the simpler control method.

NIGHT SHIFT

Temporarily abandoning their adventure series, Lucasfilm lead us into their toy factory where something is amiss. A toy-making machine is up the spout and it's up to the player to repair key sections of it so that perfectly-formed toys can be dispatched. A novel slant on the platform theme which is both polished and addictive. Great fun.



OPERATION STEALTH

Delphine's second adventure came via U.S. Gold rather than Palace and took the basic system of *Future Wars* and enhanced it with speech and an easier control system. With its decidedly 007ish scenario and characters, *Operation Stealth* grips you from the start and rapidly draws you in. The graphics are superb with a massive environment to explore, and the action is backed up by some varied and clear digitised speech. A perfect entry adventure for newcomers to the genre.

OPERATION THUNDERBOLT

Sequel to the good, but notoriously difficult, *Op Wolf*, *Thunderbolt* takes the game concept several stages further. A two player mode expands the game play potential as do forward scrolling levels. Coin-op samples go well with near arcade quality graphics. A must for fans of the arcade original.

PANG

Balloon-lunacy from Ocean, with this conversion of a little-known Mitchell coin-op. As balloons appear from the top of the screen, they must be systematically popped and when this is done, you can progress to the next stage. Help and problems come in the form of extra weapons and deadly creatures. The fun is kept up thanks to the progressively difficult screens and the game has a strong Japanese influence evident throughout.

PARADROID '90

Andy Braybrook's 64 classic finally made it to the Amiga – and how! All the old faves are there, with countless individual robots teetering around, performing their duties and attacking the player's drone. Braybrook's masterpiece makes every use of the Amiga's memory and capabilities, and is a showcase of what the machine can do.

PIPEMANIA

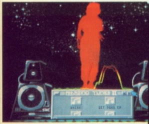
Like flares, puzzle games have experienced something of a revival of late. *Pipemania* was one of the first of the 'new breed' and is basically an update of an old 64 game, *Confusion*. By linking randomly-shaped pieces of piping together, it's a race against time as liquid starts to pour through the pipes. Can you prevent the liquid pouring out? Simple in theory, maddeningly difficult in practice, *Pipemania* is a simple but playable puzzler.

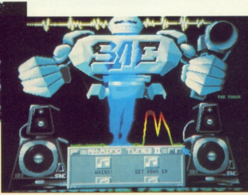
POPULOUS

Originality is a rare thing, so *Populous* was like a breath of fresh air. You are given the task of overseeing the development of a humanoid race, and ensuring their survival against the natural forces and those of opposing groups. There are four different worlds to conquer and EA also have four others in the shape of a data disk, guaranteeing that this one will run and run.

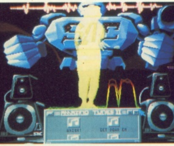
DEMOS

This month we have the essential guide to Public Domain, your chance to win a hundred free PD disks, plus the usual round up of all the latest shareware releases.

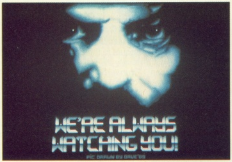




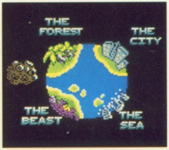
An excellent musical offering from Amazing Tunes II. Interesting graphics in the shape of a chameleon-like dancing woman who changes hue, depending on mood and tempo. She shimmies and whirls between two mega-amplifiers, whilst a rainbow coloured graph monitors the sounds from the four tunes to choose from. Available from Virus Free (No. 1096).



Subculture from NBS is a shoot 'em up with aliens bearing more than a passing resemblence to those ubiquitous Ninja Turtles. This demo only has the first level of five, to give a taster of things to come; the whole game can be bought from NBS. It also features some rather nice atmospheric music, whose influences could well be from New Order.



Beware! Big Brother is watching you! Never mind. Anaesthetize yourself by watching the Goldfire demo from Virus Free (No. 1107). Watch out for the terribly cute dinosaur surrounded by a myriad of day-glo colours. Any Teenage Mutant Ninja Turtle fans out there? No? Well, too bad. Bop along to various toons accompanied by Donatello, Shredder, et al.



SUPPLIERS' GUIDE

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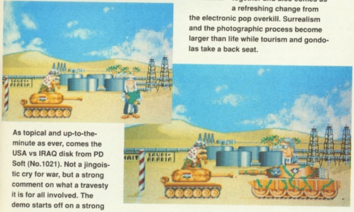
PD Soft : 1 Bryant Avenue, Southend - on -Sea, Essex SS1 2YD

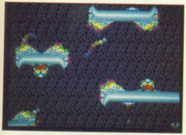
Virus Free PD: 23 Elborough Street, Swindon, SN2 2LS.

Get hip with hypnotic fractal images from ABOTS (No. 834). There are five different items to choose from, the best of which features the CND emblem and proclaims Sanity. Has anybody out there got any? Good use of colours; interesting that purple is predominant which is a sign of madness and megalomania.

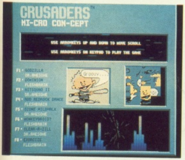
Did you know that Koala bears are riddled with fleas and have a nasty habit of relieving themselves on you when startled? But then seeing isn't always believing. From ABOTS (No. 849) comes the Snapshot digishow Vol. 2. The Spanish style music is well put together and also comes as a refreshing change from the electronic pop overkill. Surrealism and the photographic process become larger than life while tourism and gondolas take a back seat.



As topical and up-to-the-minute as ever, comes the USA vs IRAQ disk from PD Soft (No.1021). Not a jingoistic cry for war, but a strong comment on what a travesty it is for all involved. The demo starts off on a strong note with the loading symbol of a fuel tank turning into the word 'fool'. The main action concentrates on Saddam and Bush chucking chemical and atomic bombs at each other and ending up in heaven(?) with the Ayatollah looking on!! The spooky music gives the feeling that the end of the world is nigh. Let's hope they're not right.



Nasty nippers and gremlins with haemerroids? Gremloids are these impish little sprites who will chomp your hand off as soon as look at you. You have been warned! Following on from this dangerous theme is Chuck's first introduction to electricity. The poor lad gets a shock he won't forget in a hurry. Not to end on a gruesome note, the multi-coloured worms will wriggle their way into your heart. From NBS (No. D561)



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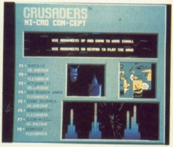
F7 • CLEAR-A-ZILL DR.AWESOME
F8 • EXORCIZE FLESHBRAIN



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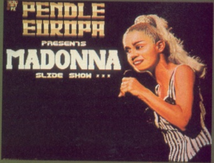
Do talking ants catch your fancy? This disk from ABOTS (No. 824) not only features ants but also has a puzzle game. Use the arrow keys on the keyboard to play the game. Having done that, why not have a listen to the eight tunes on the disk which have sound bars and graphics illustrating the fires from hell.

DEMO OF THE MONTH

TITLE: Madonna Slideshow 3
AUTHOR: N/a
SUPPLIER: Pendle Europe
INFO: 3 disks required

The fabulous Madonna Slideshow 3 from Pendle Europa has digitised images of one of the most feisty female pop stars around. The disk covers the Blond Ambition tour, the recent Vogue stills and the soundtrack features 'Like A Virgin'.



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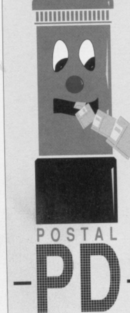

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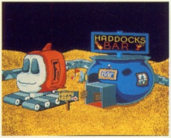
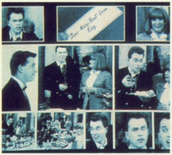
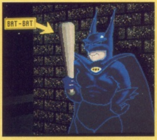


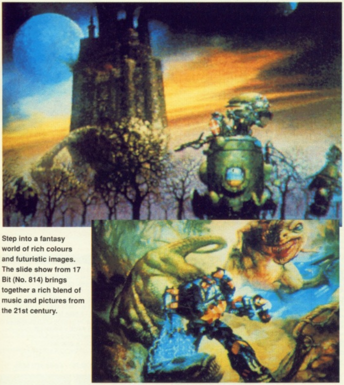
Fillet the Fish is drunk again. The bibulous piscean has therefore been ordered to study the human race for 2000 years. What a punishment! This colourful and humorous animation from Sector 16 (No. 413) has an interesting story line to follow. All this and more, including a whale ship which can travel at warp factor seven.

Deeper Domain (No. 210) brings us the Harry Enfield extravaganza. Digitised images and soundtrack from the TV show include the character Tim-Nice But-Dim. He is a self-centred middle class twit who cares more for his own stomach than the starving millions in the world!

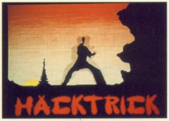


Batman the Movie from Virus Free (No. 1095) is a humorous animation that makes the caped crusader look more like a bungling buffoon. Poor old Batman has a very nasty accident which makes the malevolent Joker laugh until his knickers will never dry. The voice-overs are very funny, particularly the guttural rendition of the Batman theme tune.





Step into a fantasy world of rich colours and futuristic images. The slide show from 17 Bit (No. 814) brings together a rich blend of music and pictures from the 21st century.



Amiganuts (No. 883) deliver a mixed bag of utilities which include Textfinder, Noiseplayer and Popscreen. As a special bonus, there's a good soundtrack and also the Kickboxer demo from Hacktrick.

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259	Docklands (Colour)
264	Agatron The Run
274	Budbrain Megademo 1 (A)
275	Budbrain Megademo (B)
290	Scoopex Mental Hangover
307	Outsiders Acid Demo
314	Chrionics Megademo
337	Bruce Lee Demo
338	Viz Slideshow
368	NIghtbreed Demo
387	Chrionics Neverwhere
434	Fillet The Fish
443	Stealthy 2
470	Scoopex Cromium
472	Turtles Demo
494	Dexions Freddy Demo
545	Scoopex Demos 85
546	Goldfire Megademo
549	Iron Maiden Slideshow
558	Total Recall Slideshow
575	Acidhousemegamix Trip
683	Animations Iraq Demo
684	Budbrain Megademo 2
685	Total Destruction Megademo
686	Dragons Lair 2 Demo
687	Maximum Overdrive Demo (A)
688	Maximum Overdrive Demo (B)

UTILITIES

004	Word Write
029	Games Music Creator
035	Space Writer
037	Quickbase
049	Mash Booter Disk 1
050	Mash Booter Disk 2
171	PD Utilities 6
182	Bootblock Collection 1
183	Bootblock Collection 2
611	Rays Intro Maker
682	Full Force Utilities

MUSIC

014	Crusaders Audio X
020	Sounds Of Knome
089	Magnetic Beats
106	Digital Concert 2
109	Pump Up The Volume
110	Acieed
138	Crusaders Freekd Out
144	Acid House Music
163	Crusaders Bacteria
164	Digital Concert 4
234	D Mob Music 4 (A)
235	D Mob Music 4 (B)
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287	Get To The Safe House
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311	Godbrains Hpuse Music
312	Zees Hip Hop Music
347	Crusaders Back To Base
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366	Radpol Mix
367	Digital Concert 6
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548	4 Mat Music
563	Get Up
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581	Crusaders Hotwired
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F406 ATCopy/Hard disk users.DirWork DiskMasher,GnuAwk,GnuGrep,MadBlanker
F408 Post/An PostScript interpreter
VARIOUS (& Previous Fish Disks)
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V108 Amibase the database program
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V105 AmigaFox word Processor program
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F210 Calc/nicely done spreadsheet
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F143 Rim/Suitable for a large D/base
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F053 Vc/SimpleSpreadsheet calculator
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V111 Abercrombies Cosmic sounds
V112 Drum Sampled sounds (2)
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0689 The Techontics Remix Disk
0883 808 State remixes/A NEW Disk
0879 Magnetic Beat (3),886,887
0880 Club Mix (Beatmaster) (2),887
0882 House Samples I (3),881,885
0952 Gliderscope Volume IV
0972 Betty Boo Music Sample disk
1005 Sonix House Music Number 5
ANIMATIONS (* ALL 1Mb)
0099 Dragons Lair the origial disk
0477 Fractal Flight/reviewed in AF
0555 The Police car chases/reviewed
0674 Epic/oceans animated space city
0791 Space Shuttle follow itsjourney
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0734 Clothes Peg/Reviewed AF jan
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0667 Crionics Never Where/Madonna pl
0724 Intution/Excellent Vectors Grx
0739 Possessed/Very good,Quite large
0799 Gaints/This will not end (2)
0817 Frest cola the semi coders (2)
0827 War Falcons/Masterfull vectors
0892 Goldfire 1990 The/reviewed AF
0948 Maximum Overdrive/Excellent (2)
0957 The Prime 90 Mega Demo, V Good
0960 D-Mob House Music Number 4 (2)
1002 BUDBRAIN MEGA DEMO II
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1003 Horizon/Another Excellent Disk
1004 Tread/Present thier latest MD
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0956 The Evil Dead Mega Demo disk
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D097 Viz Slideshow
D098 Walker Demo 1 (1Mb)
D099 Walker Demo11 (1Mb)
D100 Warriors Hot Demo

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U014 Intro Maker
U015 Jazz Bench
U016 Journal
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U036 Noise Tracker
U019 PageSetter Clip Art
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M004 Cryptoburners
M043 Danish KnowHow
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M007 Digital Concert 11
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M009 Digital Concert 1V
M010 Digital Concert V
M011 Digital Concert V1
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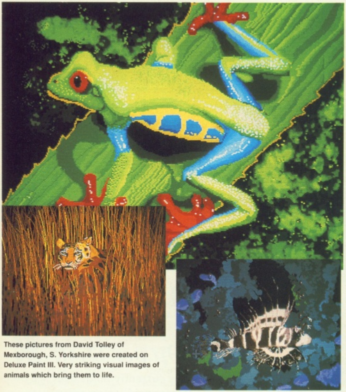
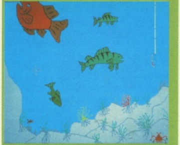
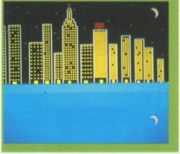


These pictures from David Tolley of Mexborough, S. Yorkshire were created on Deluxe Paint III. Very striking visual images of animals which bring them to life.

READER'S DEMOS

Carl Dyte of Daventry, Northamptonshire who got an Amiga for Christmas has certainly put it to good use. His excellent and colourful pictures have put him on the fabulous demos page. Keep up the good work, Carl.





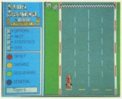
PD TOP TEN

A-Animation S-Sound U-Utility G-Game M-Miscellaneous

1 Amazing Tunes 2 - 1 meg, 3 disks **S**
2 Budbrain Megademo 2 **M**
3 Crusader Genesis – 1 meg **S**
4 Total Recall Slide Show **A**
5 Night Breed **A**
6 Digi Movie (adult) **A**
7 Micro Concept **S**
8 Game Music Creator **U**
9 Viz Slide Show (adult) **A**
10 Star Trek - 3 disks, 1 meg, 2 drives required **A**

Compiled by ABOTS

A games compilation from Amiganuts (No. 924) is a collection of simple but effective puzzles, guaranteed to hold your interest for a considerable amount of time. One of the most attention grabbing is SHARK! The object of the game is to move the shark with the mouse in the direction of the fish. If the shark doesn't eat enough fish it dies of hunger. There are three levels (beginners, intermediate and expert) and it is also possible to increase the speed of the game.



Quiz Master from Amiganuts (No. 876) is a trivial pursuit kind of game. Boffins can answer up to 1000 questions. Up to four players can take part and there is a 1024K and 512K version. Each player has a car which can be moved up to the flag by answering questions correctly to win. Fingers on the buzzers please...

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D221	PAH! SIMPLE STUFF 2	Dragons Lair, Timewrap demo and more
D153	PUGGS IN SPACE	The original great cartoon demo GET IT!
D215	SCOOPEX CHROMIUM PLUS	The mighty Scoopex plus 4 more demos
D222	CRIONICS TOTAL DESTRUCTION (1 Meg)	Some great effects
D223	BUDBRAIN MEGADEMO 2	Very popular at the recent show
D224	INDY 500 GAME DEMO	non playable demo of the game
D225	HORIZON MEGADEMO (1Meg)	includes best ray traced anim ever?
D235	SWIV GAME DEMO	Playable demo of this great game
D236	GOLDFIRE ULTIMATE FX	This group continues to improve!!
D238	ANARCHY PRESENTS DEXION PARTY DEMOS 1	recent good demos
D240	CRUSADERS EUROCHART - JAN 91	Now needs a disk to itself
D241	ANGEL MEGADEMO	Good but not mega
D242	3-D DEMOS	Get out your 3D glasses and CHECK THESE OUT!
D243	KEFRENS - THE WALL	Great intro! Good Grafix, then so, so
D377	NEWTEK DYNAMIC HI-RES SLIDESHOW (1 MEG)	piccys from the ads
D380	ADDAMS FAMILY SLIDESHOW	Digi-pics and music from the TV Show
D381	FRAXION FANTACY SLIDESHOW	great presentation, great piccys
D384/5	BON JOVI	Wanted, Dead or Alive !!(2 disk set)
D388/9	BETTY BOO	Doing the Do (2 disk set)
D390	LIVE CORRUPTION-NAPALM DEATH SLIDESHOW	heavy
D393/4/5	DIFINATIVE MADONNA SLIDESHOW	(3 disks) 1 meg & 2 drives.
D555	BATMAN THE MOVIE ANIMATION	1 meg good funny cartoon movie!
D559	MAGICIAN AND JOGGER ANIMATIONS	1meg Briliant, a must for fans!
D560	CAR & UNICYCLE ANIMATION (1Meg)	brill anim, a must for fans
D564	EVIL DEAD DEMO (1 Meg)	Get the goulies, before they get yours
D565	RGB & FOCUS	The famous 'stretching nose' animation!
D570/1	TRON ANIMATIONS (1 Meg 2 disks)	Great anim based upon the film
D572	FRANKLYN THE FLY (1 Meg)	Simple but affective and funny. Good
D573	TOO MUCH 3D (1 Meg)	The spaceship flies out of the screen
D574	CLOTHES PEG AIMATION (1 Meg)	Bouncy bouncy again. Average anim
P001/2	WALKER DEMO 1 (2 Meg 2 disks)	Hardly worth the effort
P002/3	WALKER DEMO 2 (2 Meg 2disks)	Much better than 1 Meg
P005/6/7	LOST IN SPACE (2 Meg 3 disks)	Briliant animation
P012/2/3	STATION AT KHERN (2 Meg 3 disks)	And another
P019/20	VAUX KILLER (2.5 Meg 2 disk)	OK but not brill animation
P021-026	UPGRADE (1.5 Meg 2 Drives 6 yes 6 DISKS!!)	Multi part animation
M183	DEXION MUSIC	7 pieces of some great computer music
M197	GROOVE IS IN THE HEART	Good re-mix of chart hit
M200/1/2	SAE AMAZING TUNES 2 (3 disks 1 Meg)	Superb! Showstopper!
M211	BLOODSUCKERS: MASS COMPENSATES THE BRAIN 2	Well presented
M212	MAG FIELDS CHIP MUSIC FESTIVAL	Another huge collection
M216/7	RAF MEGA MIX (2 disk set)	Good quality music mix
M226	DYNAMITE BEATS 4	Another very classy music disk from MAX
M230	DEXION PARTY MUSIC AND PICCYS	A good disk as always
M231	CRUSADERS DOES GENISIS (1 Meg)	Brill, Fab, great. GET IT!!!!!
M232	ALCATRAZ MUSIC	Classy presentation, 3 good tracks!!
U262	A-GENE (FAMILY TREE) (1 Meg)	Trace your history
U266	C-LIGHT (1 Meg)	recently ray tracing util (why pay more)
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MUSIC DIY

The Amiga's version of Richard Clayderman, Martin Walker, offers useful advice on avoiding the perils of click-ridden samples.

OK, let's get down to the nitty gritty. If you're going to do any serious music making with your Amiga, then sooner or later sample looping will raise its ugly head. After all, with a sampling rate of 16KHz (that's 16000 bytes of data sampled every second), half a dozen different sounds each lasting several seconds soon eat up a vast amount of memory. The solution is to carry them on for ever if needed without using any more memory. This is fine in theory, but not so easy in practice: - even with professional samplers costing thousands of pounds, a sound can stand or fall on its loop point. You've all heard the less successful attempts – they normally sound something like 'bong-woo-click-woo-click-woo-click....'. So what are the secrets of finding a good place to loop besides endless patience?

First of all, understanding what causes the click may be useful. When your sample gets to the end of its data, the final byte played will be followed by the first byte at the start of the loop (i.e. the loop point). If these two points aren't equal in value then the sudden change in level will cause the loudspeaker to jump to a new position: this is heard as a click (a scratch on a record produces exactly the same audible click except that it is caused by the stylus meeting a sudden unexpected gouge across the groove). So, the way to avoid this is to find end and loop points that have the same value. Most sampler software that has 'auto loop' facilities looks for a zero value, but as long as both bytes are the same it doesn't matter what they are.

One of the most important features on any sampler (for me, anyway) is to be able to keep the sample playing while you adjust the loop point. Auditioning several hundred possible loops is bad enough without having to stop the sound to adjust the loop and then start it again every time. Unfortunately, clicks are just the start of the problem. If the harmonic content varies during the loop, then the loop will still be obvious. Imagine, for instance, trying to loop a swept resonant filtered bass sound. If you're not careful, you'll end up with 'bow-wow-wow-wow...'. Great if you're into canine music, but not much else. This is almost impossible to get round: professional samplers may have filters added so that you can sample a smooth looped sound and then sweep this in real time. Not much help to us, though. In general, there will be some sounds that are almost impossible to loop successfully, and you'll soon learn by experience what they are.

The most versatile samplers have a feature known as 'crossfade' looping. This is far easier to use than it is to describe, but basically can smooth the join by fading out the end of the sample whilst simultaneously fading in the beginning of the loop. This does alter the sample data permanently (save your sample before you try it!) but can get rid of clicks and even pitch changes from awkward sample loops, and often is the only way to rescue an otherwise perfect sounding sample. Sadly, it's rarely seen on sampler editor packages – I'm not sure why as it's easy enough to implement and adds a very powerful feature.

The other big problem in getting quality sounds is that annoying whistle. You know the one – either you leave the hardware filter switched on (cotton wool stuffed in the ears mode) or switch it out and expose those little whines that seem to get everywhere. There's no easy way to get rid of them completely unless you sample at a much higher frequency (CDs use a frequency of 44100 Hz and the whistles are then totally supersonic). Luckily, many little whistles get submerged in the mix by other sound; you may find that you can get away with it once the song is underway. Game soundtracks often cause more problems here than general music making – I may be asked to provide four pieces of music using maybe eight samples in a total of 48K of memory. That's where the trouble really starts.

Basically, any harmonics in the sound near the frequency at which you are sampling give rise to harshness and whistles in the sound (however careful you are to avoid clipping the waveform by sampling with the volume set too high). Unless you want me to explain all about sum and difference tones and the Nyquist frequency (*No* – Ed) the rule of thumb is: try not to use really 'sharp' sounds at low sample rates – i.e. high notes are easier on the ear if you use a pan pipe rather than a trumpet. If you're having trouble sampling a particular sound, try increasing the sample rate – some sounds are nearly unrecognisable if you set it too low to save on memory. Or try sampling via the headphone socket of your amplifier so that you can use the tone controls to turn the treble down a bit before sampling; if your amplifier has a 'scratch' filter (used to disguise worn records) then this may prove even more effective.

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ADDITIONALS

With a bewildering array of Amiga peripherals and software packages available, it's often difficult to decide on that all important new joystick or printer. Help is now at hand with the definitive CU guide to help you get more out of your Amiga. Each month Chris Jenkins reviews the best in books, disk copiers, stereo speakers, disk drives, and other important accessories.

VIDEO

KRP TIMECODE VIDEO EDITING SYSTEM

The Amiga is establishing itself as THE machine to use in video and graphics applications. Software packages designed to produce captions and titles, charts and logos, have been available for some time; but now there's a trend towards using the Amiga to control the functions of video tape recorders too.

Video editing is a notoriously complex area to get into, especially if you are trying to do it 'on the cheap' by using a domestic video recorder rather than expensive professional systems which are designed to make editing easy. The KRP Timecode Edit System, though, works with affordable Super VHS video machines. The system costs £5000, which may sound a lot, but for the money you get a 1MEG Amiga, two Panasonic FS100 Super VHS video machines specially modified by KRP, a Rendale Genlock to superimpose displays from the Amiga over the video pictures, a KRP hardware interface to connect everything together, and the software which generates and reads KRP's proprietary format of timecode (the digital signals which allow accurate synchronisations and editing).

The process is fairly straightforward, and relies on the fact that the Panasonic video machines have two soundtracks, one in hi-fi stereo which is inseparable from the picture, and one in analog mono which can be wiped and replaced with a timecode without disturbing the picture.

The timecoded master tape is then copied through the system to create a working copy with timecode (in hours, minutes, seconds, frames and half-frames), which is visible on the screen. Choose the scenes you want, type the start and end timecodes into the main page of the editing software, chuck out the working copy tape, reload the master, and select 'Film' from the main menu. While you go off for a cup of tea, the Amiga whizzes both videotapes back and forth, dropping one in and out of play mode and the other in and out of record mode as required.

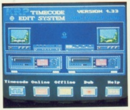
The clever bit is that if you are editing together pieces from several videotapes, the Amiga will number each one as part of its timecode and ask you to load each one as required. It's also possible to run the system from a multitrack tape recorder if synchronising to the sound is of vital importance, as in pop promo production. Of course, you don't have to create a whole production file in one go; it's easy to experiment by adding a couple of scenes at a time and changing them if you don't like the result.

KRP will timecode your own videotapes and edit them for you using the system if you want a demo, and they will also modify existing Panasonic FS-100 video machines, install and demo a system based on your existing equipment, and give telephone back-up after purchase

Facilities	7
Ease Of Use	7
Value For Money	6
Overall	7

'An attractive system, especially if you have already made a start in Amiga-based video editing'

KRP Video Services,
Buchley Lodge,
Balmuildy Road,
Bishopsbriggs,
Glasgow, G64 3QQ
Tel. 041-762 2510



Edit Madonna's latest with up to the minute Amiga technology.

VideoStudio
The Book

The ZVP logo maker.

ZVP VIDEOSTUDIO

There are many Amiga software packages intended to help you to create graphics, captions, logos and animation for video use, but most of them would baffle the average video user untutored in the ways of the Amiga. These mostly American packages often rely on creating files using one software package, such as Sculpt Animate 3D, then animating them with another package – much too time-consuming for your average home movie maker!

Enter ZVP VideoStudio, which apart from being pleasantly domestic (ZVP are based in Basildon), is a completely integrated package offering titling, logos, captions, subtitles, intro clocks, test patterns, and much more aimed at the video user.

Most captioning and other effects require a Genlock with foreground mode (which excludes some of the cheapest models such as the Minigen). Given a suitable Genlock to superimpose the Amiga's output over your video, you can create, store and display up to 400 lines of captions, horizontally or vertically scrolling credits in any

ADDITIONALS

one of 20 fonts up to 99 points high, countdown clocks with your own company logo, opening colour bars for line-up purposes, and all sorts of other test and display graphics.

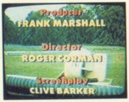
The package requires 1MEG and costs £99, an external disk drive is essential. ZVP offer a telephone back-up service, and have been consulting with KRP Video Systems on the possibility of integrating Video Studio with the KRP Timecode Edit system, so it could call up titles and captions as easily as it calls up a new scene.

FACILITIES	**8**
EASE OF USE	**7**
VALUE FOR MONEY	**7**
OVERALL	**7**

An indispensable set of utilities for the serious Amiga-based video system user

Available through Probe Marketing, Probe House, Burnham on Crouch, Essex, CM0 8HR, Tel. 0621 783504

BIG ALTERNATIVE SCROLLER



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Create your own credits and titles.

If you require a quick-and-easy captioning package without some of the more complicated functions of *ZVP Video Studio*, you should look at the *Big Alternative Scroller* from Alternative Image. At £50 it strikes just the right balance between facilities and cost – the instruction leaflet is just four pages long, but luckily the software is very easy to use.

You need at least 1MEG, and of course a Genlock if you wish to superimpose titles over a video image, but an external disk drive isn't needed.

The software is almot entirely control via the function keys. From the main menu you can access a help screen, vertical or horizontal scroll speed options, text editing (with features such as centring, justification and shadowing), text width, continual or one-shot scrolling, background, text and shadowing colours (combining numerical RGB values to give you access to the Amiga's full range of 4096 colours), letter spacing, disk operations, and so on.

That's just about all there is to it. The mouse buttons are only used to select scrolling speeds, and to eliminate the pointer in text editing mode, allowing you can create static captions. The software operates in high resolution full overscan mode, producing an interlaced screen, so you get some flicker on the monitor when you use fast-moving text. The solution is to choose your colours carefully this should then eliminate most of the problems.

There are a few gripes though. *BAS* does not allow you to mix fonts in a title, or to import other fonts or ASCII files or from other packages. It won't multi-task and cannot be transferred to hard disk or be backed-up. There are plans for a more sophisticated V2 package which will incorporate these features.

The results obtainable from BAS are excellent, so it's certainly a viable alternative to more costly, complex packages for straightforward applications.

Alternative Image also provide specialist services such as computer-to-slide image transfer, and frame-by-frame copying of Amiga animation sequences to videotape, using the Sympatica system and professional video recorders.

FACILITIES	**6**
EASE OF USE	**9**
VALUE FOR MONEY	**9**
OVERALL	**9**

Basic titling facilities in an easy-to-use, reasonably-priced package

Alternative Image Productions, 6 Lothair Road, Aylstone, Leicester, LE2 7QB, Tel. 0533 440041

MUSIC

SAMICK XM-99 SYNTHESIZER MODULE

The cheapest MIDI unit to date.

Good though the Amiga's sound facilities are, if you want to produce really complex, professional-sounding music you need an external MIDI-based synth module. If the cost of units like the Roland MT-32 or Yamaha TX81Z has put you off, you should look at the new *Samick XM-99*, which is now the cheapest MIDI module in production at £199.

Samick are best-known as piano manufacturers, but the company has recently ventured into high-tech music products. The XM-99 is certainly different – about six inches square and two inches high, it looks more like a cigar box than a synth module, featuring only a four-character LED and four control buttons on the front panel.

The musical possibilities, though, are very advanced, using a sound production system which sounds a little like Yamaha's FM, but which according to the coy Samick uses 'various other digital and analog synthesis methods' too!

The XM-99 is 16-note polyphonic, and can operate in multi-timbral mode, with up to eight different 'parts' using different instrument sounds at the same time. In addition there are three banks of PCM-sampled drum sounds available, so you don't need to invest in a drum machine. You will, though, need a MIDI controller keyboard, and interface, and sequencing software to get going.

The XM-99 has MIDI IN, OUT and THRU sockets on the back, along with stereo audio outputs, and a socket for the external 9V power supply.

It's 99 preprogrammed sounds include strings, brass, organs, woodwind, spacey sounds and everything else the budding composer needs. But it's also theoretically possible to create your own sounds via MIDI system exclusive messages, or, oddly enough, ASCII codes. Unfortunately no-one has yet announced the patch-editing/librarian software you would need to do this, so there's an challenge for some adventurous programmer armed with the XM-99's comprehensive manual and MIDI spec.

You can program multi-sound patches featuring various split, layer and dual-voice effects, so despite the lack of built-in digital reverb and other fashionable gimmicks, the XM-99 is capable of producing some excellent sounds.

Other facilities include response to MIDI patch changes, pitch bend, modula-

ADDITIONALS

tion, volume, hold and velocity, but no keyboard after touch. Hold F1 when you power up and the module will play a four-song demo which should help you to judge whether the *XM-99* will help you and your Amiga to musical stardom.

Facilities	**7**
Ease Of Use	**6**
Value For Money	**8**
Overall	**7**

An inexpensive and fairly powerful module for the MIDI-minded

Samick UK, 216 High Street, Bromley, Kent, Tel. 081-460 0165

GAJITS CMPANION/ 4D COMPANION/ SEQUENCER ONE

Gajits Music Software, like most other companies in this field, normally launches MIDI music packages on the Atari ST, and gets around to converting them to the Amiga later on. Fortunately the wait isn't as long with Gajits as it is with some companies (Steinberg take note), and by the time you read this the entire Gajits range should be available in enhanced Amiga versions.

Sequencer One is a powerful entry-level package costing around £80. It runs on all Amigas, and will sequence all internal IFF samples or external MIDI instruments. With a decent recording resolution of 192 PPQN, *Sequencer One* contains 32 recording tracks, real–and step-time recording with overdub and loop modes, tape-deck style recording controls, scrolling graphic data editing screens, MIDI controller filtering, sophisticated block editing facilities, MIDI standard file support, and full multi-tasking.

CMPanion is a patch editor/librarian designed to work with Roland's CM-series computer music modules – the CM-32L, an LA synthesis instrument similar to the MT-32 module (which is also compatible); the CM-32P, a sampled-sound module; and the CM-64, which combines the facilities of both. Since the CM-series have no on-board editing facilities, a software editor is compulsory if you want to get the best out of them

CMPanion offers separate screens for editing tones, drum sections, multi-timbral configurations and PCM configurations. The librarian screens allow you to sort sound data and store it on disk, and you can set your sounds to auto-inject into the synth module on booting up. Operation of all the editing routines is very straightforward, aided by graphic envelope displays, parameter copy and mask functions; and the package includes banks of new sounds to play with.

Priced the same at £99, *4D Companion* provides similar facilities for Roland's D5/10/20 keyboards and D110 synth module. Like CMPanion, it can multi-task with Sequencer One on an Amiga with at least 1MEG memory, and it comes with free access to Gajits' telephone helpline.

CMPanion must be good, because Roland have been packaging it with some of its compatible instruments. Check with Gajits for exact prices and availability in your area.

Facilities	**8**
Ease Of Use	**7**
Value For Money	**7**
Overall	**7**

Reasonably priced and sophisticated MIDI software for the serious Amiga musician

Gajits, I-Mex House, 40 Princess Street, Manchester, M1 6DE, Tel. 061-236 2515

PASSPORT TRAX MIDI SEQUENCER

Decent American MIDI software packages for the Amiga are now beginning to emerge in fair numbers. One of the most impressive is Trax, an £85 entry-level sequencer which has some unexpectedly high-class facilities.

Based on the professional-standard Master Tracks Pro, *Trax* is file-compatible and has many of the same functions, including 64 recording tracks, mute, solo and looping functions, a graphic Song Editor with cut, copy and paste functions, a Step Editor with click-and-drag event editing, tape-transport style recording controls, and a Tempo Conductor, which allows you to introduce tempo changes into a song.

Trax features full MIDI data filtering functions, and resolution is a very impressive 240 PPQN. In comparison to MT Pro it lacks SMPTE synchronisation and MIDI system exclusive data storage facilities, but this is unlikely to worry most users. Since the distributors are offering good bundling deals with Amiga MIDI interfaces, Trax looks like a good buy.

Facilities	**8**
Ease Of Use	**7**
Value For Money	**9**
Overall	**8***A*

good entry-level sequencer offering upward compatibility

MCMXCIX, MCM Building,
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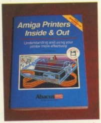

Get to know your printer.

BOOKS

MAKING MUSIC ON THE AMIGA

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The first four chapters of Making Music deal with sound theory (frequency, timbre, envelopes); music theory (scales, rhythm, notation); and simple sound programming in Amiga Basic. This teaches you how to get some sound out of your Amiga. Much more impressive results can be achieved by using sampled sounds, so the next chapter deals with the IFF 8SVX format in which sampled sounds are stored, and IFF SMUS which stores musical data.

The section dealing with music software features Aegis' *Sonix*, *Dynamic Drums* and EA's *Music Construction Set*, good titles but very dated. The more sophisticated MIDI stuff like Steinberg's *Pro 24* and Micro Illusions' *Music X* are not mentioned.

When it delves into MIDI, Making Music.. becomes unacceptably woolly. Comments like 'You can identify a MIDI compatible device by the MIDI IN and MIDI OUT connectors, which look like those used several years ago by hi-fidelity' are so vague they're meaningless, and certainly wouldn't be any help to anyone encountering MIDI for the first time.

However, the book includes some useful extras such as circuit diagrams for a build-it-yourself MIDI interface and sound sampler; and the companion disk features all the listings from the book including melody and harmony routines and lots more.

Good on musical basics, but let down by poor coverage of MIDI

AMIGA PRINTERS INSIDE & OUT

ABACUS - £29.95

If only because most printer manuals are all but incomprehensible, it's useful to have a backup source of information, and this volume is agreeably specific. The ten chapters (illustrated with diagrams and painfully unfunny cartoons) cover everyting from installation to creating daisy-wheel printer drivers.

The programs on the accompanying disk includes a PrinterTool, which controls features such as bold, italic and underlined printing; ScriptFile, which adds printer commands to your AmigaDOS shell; and printer drivers for various machines.

The appendices include wiring diagrams for serial and parallel port printer cables, but it has been suggested that there are some potentially confusing misprints here, so don't rely on them entirely.

Lots of useful information here, but at the price it can't be unreservedly recommended unless your printer has you totally baffled!

PRINTING

PRINTAPEN 5000

Printapen is a unique handheld ink jet printing device which provides a quick-and-easy way to output small amounts of text in situations where a conventional printer is unnecessary or impractical.

Around 150mm long, Printapen looks a bit like a Star Trek phaser pistol, with a 1.5 metre cable. Power is supplied from the computer or an external supply, and a standard Hewlett Packard ink cartridge.

Printapen 5000 works in most ways like an ordinary printer; using escape codes you can choose one of two fonts, with standard or condensed text, condensed or underlined. Once active you run it across the printing surface, and it squirts out your text onto whatever you desire – labels, diary pages, products – even the back of your hand!

Although the Printapen's tracking roller compensates for your speed of movement, it's up to you to keep your hand steady - although the ability to print around curves might be desirable.

There's one big, but not unexpected, drawback; Printapen 5000 costs £350, so it's destined to be more a corporate investment than an impulse purchase.

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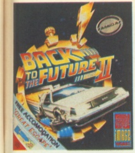
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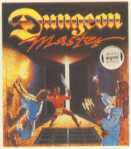
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VIDEO VIEW

TERROR AT THE OPERA.

Virgin.
To Rent From March 8th.

Quite how Dario Argento has become such a cult figure when his films are as badly cut as this is beyond me. Before censorship and the ever-present censors' scissors had their way, Argento brought us such gory but superb classics as Tenebrae and Deep Red. Now, however, we are to witness his greatest work - released in the States and Argento's home country of Italy under the name of Opera - cut by a massive half an hour. The plot is basically Phantom Of The Opera all over again, but such is Argento's unusual direction and cinematic technique, that Terror is better than the version starring Robert Englund. In all, and despite having been butchered by the censors, Terror At The Opera is still superior horror material.

I BOUGHT A VAMPIRE MOTORCYCLE.

Braveworld.
To Rent From March.

This film's cast makes the film look like a low-budget shocker filmed during a break in Boon's filming! Starring Michael (Boon) Elphick as a garlic-toting priest, I Bought A Vampire Motorcycle is an hilarious shocker in the vein of The Evil Dead and Bad Taste. The story tells of a biker who buys a cheap Norton which, it transpires, drinks human blood and proceeds to run on a killing spree. The gore is liberal but impressive, and the whole film simply revels in its low budget. Obviously, comparisons are going to be made to Stephen King's Christine, but I Bought A Vampire Motorcycle is a novel, and thoroughly enjoyable addition to the normally tame horror genre.

GREMLINS II.

Warner.
To Rent From The End Of February.

Joe Dante's cute but ultimately deadly Gremlins return in a sequel just bursting with in-jokes and humour.
In a parody of the Trump empire, Gizmo the Mogwai appears once more and is again subjected to ill treatment with water - this time from evil professor, Christopher Lee. From here, the titular creatures make a welcome comeback and are then spliced genetically with all manner of living matter, ranging from vegetables to female genes - all with hilarious consequences. Rick Baker's Gremlin FX are superb, as are the performances of Lee and the ever-lovely, Phoebe Cates. A brilliant sequel which contains just as many laughs and shocks as its brilliant predecessor.

GRAVE MISDEMEANOURS.

Medusa.
To Rent From February 18th.

As with the successful "Return Of The Living Dead" series, Grave Misdemeanours mixes horror with comedy, with a healthy dose of zombies. Archie is a nerd who works at a morgue for extra cash. However, one night the gang who take the mick out of Archie come a cropper and end up as our hero's next customers. As the story progresses, the dead quartet are accidentally revived and brought back as zombies who then return for an orgy of destruction. The comedy and horror are nicely balanced, and there are some nice set pieces of action, such as an impressive train crash and the zombies actually deteriorate as the film progresses! By no means a classic, but a fun evening's entertainment all the same.

SPACED INVADERS.

Medusa.
To Rent From March 15th.

Intended for the "younger viewers" Spaced Invaders deserves a wider audience. Four inept aliens, on mishearing a radio signal, join a Martian attack on Earth. Unfortunately, there isn't actually going to be one, so the plucky quartet prepare to take on the Earth's populace single-handedly! As they stomp around yelling insults at people, a little girl takes pity on their plight and they team up to get the aliens back home. The scenario is quite nice, and the film follows a predictable but enjoyable path, as the aliens are harassed by members of the Marines and other military organisations. Not exactly taxing, Spaced Invaders is still a fun little flick.

COMMUNION.

First Independant (Formally Vestron).
To Rent From February 18th.

Sporting a rather familiar cover, Communion is a desperate film with nothing to recommend about it. Christopher Walken (who never seems to get the good roles any more) is a seemingly happy American, with a great wife and family. However, Walken's character suffers from verbal constipation which, on seeing a shrink, stems froma chance encounter with a race of aliens. The predictable plot tells how Walken was whisked away by the said aliens and had his memory wiped when they had finished with him. He then writes a best seller on the experience, and the film starts to sink into the realms of boredom. Stuck between a number of genres, Communion is only worth viewing if everything else is out.

What The CU Crew Have Been Playing This Month...

Steve James: Super Monaco, Railroad Tycoon, Lemmings.

Dan Slingsby: Viz, Speedball II, Armour-Geddon.

Mark Patterson: Railroad Tycoon, Speedball II, Viz.

Steve Merrett: Speedball II, Viz, Super Monaco, with himself.

Matt Regan: Speedball II, Chaos Strikes Back, Buck Rogers.

Andy Beswick: Xenon, Viz, Silkworm..

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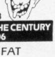

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MATRIX - WORKING FOR MEMBERS.

& Finally...

TEN PEOPLE TO LIVEN UP A PARTY

1. **Ollie Reed.**
2. **Charles Manson.**
3. **Robert Morley.**
4. **Peter Purves.**
5. **Isla St. Clair.**
6. **Wilf Lunn.**
7. **Derek Nimmo.**
8. **Nancy from "Paint Along With Nancy".**
9. **Derek Griffiths.**
10. **Nerys Hughes.**

We also think that camp comic, Julian Clary, 63, would be fun at a party. Even more so than boring old Bamber Gascoigne, in fact.

Hot Mag Corner...

In Scale Model Trains (the magazine with a fresh approach to railway modelling) this month...

☛ An in-depth investigation of telegraph poles and their assorted fittings. And an undercover investigation into their mysterious disappearance - especially the rapid disappearance of the once-popular LNWR pole with the cast finial on the soho loop.

☛ A plan of a Cheltenham - Honeybourne area's station master house for use in modelling. With exquisite attention-to-detail of the building's stone cladding and tiled roof.

☛ A look through all the new books related to model trains. And reviews of all the latest models, trains and assorted products to do with your favourite hobby.

☛ A superb competition where you can win a glue kit from those generous chaps at Loctite - makers of Superglue III.

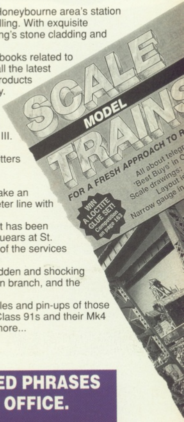
And in Rail, the fortnightly spotters mag, find out:

☛ How 47/7s are all set to make an impact on the Waterloo to Exeter line with their reliable and fast service.

☛ About the busy service that has been running for no less than thirty uears at St. Paddy. Including a full outline of the services there.

☛ About the uproar at the sudden and shocking closing of the popular Dufftown branch, and the reasons for the closure.

☛ Plus all your favourite articles and pin-ups of those gorgeous, pouting 125s and Class 91s and their Mk4 carriages. Plus much, much more...



TEN OVER-USED PHRASES IN THE CU OFFICE.

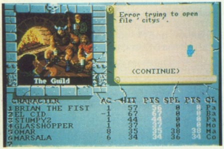
1. **Oo-er (Steve James)**
2. **Well, I'm not... (Andy Beswick)**
3. **Ah, it's lunchtime (Steve James)**
4. **I say.. (Dan)**
5. **Wotcha (Mark)**
6. **It's unbelievable (Tina)**
7. **Four thirty! I'm off... (Steve Merrett)**
8. **Guess what I saw today... (Tony Dillon)**
9. **I'll borrow one from ACE (Mark)**

next month

YOU SAY YOU WANT A REVOLUTION... Stand by for blast off! Rick Haines takes a look at the imminent launch of CDTV and gets the scoop on the machine's first big-game releases: the Bitmap's *Xenon 2*, EA's *Battlechess* and Psygnosis' sci-fi fanatsy extravaganza.

WIGGLE IT, JUST A LITTLE BIT... A zillion Zylon attack craft are on the offensive. Their photon torpedoes strafe the titanium hull of your battle-class spacecruiser and close in for the kill. You laugh to yourself as you prepare to fire your neutro guns and take evasive action...this time you'll blast them out of the skies! But what's this! The controls won't respond, your weapon systems are down and you can't move! The joystick's knackered again!

If this scenario is all too familiar, fear not. The CU crew have been rigorously testing the latest hi-tech joysticks from the leading manufacturers and next month we'll give you our exclusive verdicts. Not to be missed!



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(CONTINUE)

The Guild

```
CHARACTER         AC  HIT  PTS  SPL  PTS  CL
1BRIAN THE FIST    1   57   56    0    0. Pa
2EL CID           -1   67   67    0    0  Ba
3STUMPY2           1   44   44    0    0  Pa
4GLASSHOPPER       1   37   37    0    0  Mo
5OMAR              8   35   35   38   38  Ma
6MARSALA           6   34   34   36   34  Co
7
```

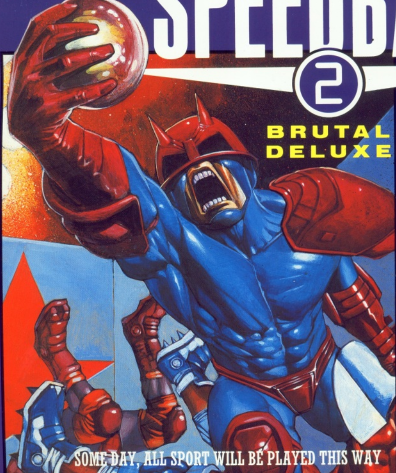
A-Z OF AMIGA GAMES Next issue features the second and final part of our comprehensive look at the top games on the Amiga. Which games will make the grade and which ones won't? Don't miss this *essential* buyer's guide. **GAMES GAMES GAMES** A bumper issue of game reviews, previews and first impressions awaits you next month. Our joystick journos will be bringing you up-to-the-minute reviews of MicroProse's super-fast flight sim, *F-15 II*, Ocean's space fantasy romp, *EPIC*, Lucas Films' pirate extravaganza, *Monkey Island*, and the soon-to-be-released *Bard's Tale III*, the super second sequel to the biggest selling RPG of all time. Also getting the star treatment is EA's new strategy game, *Centurion*, by the programming team behind Mirrorsoft's excellent *Defender of the Crown* – look for a full review next time around.

Ol' swivel hips, Elvis, comes back from the dead in Accolade's *Search for the King* and Activision's ghoulish conversion of SNK's hit coin-op, *Beast Busters*, finally makes it onto the Amiga. If that's not enough we'll also have the hottest news and reviews of the best budget and compilation games on release. **DISK ACTION** Forget the rest, buy the best....The ultimate games mag brings you the ultimate disk. Just wait until you see what we've got lined up for disk number 12!!

NEXT ISSUE OUT ON THE 26th MARCH

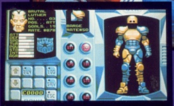
SPEEDBALL 2

BRUTAL DELUXE

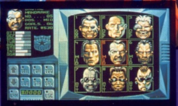

SOME DAY, ALL SPORT WILL BE PLAYED THIS WAY

It's two years since the last ball was thrown on a Speedball pitch. There are new teams, new stadia and new rules. The arena is bigger, the players are tougher and the action is faster than ever before.

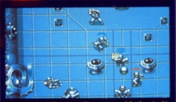
The challenge is this. Take control of Brutal Deluxe, the worst team in Speedball history, and turn them into champions.


BRUTAL
LUTHER
NO. 03
POS. . . ATT
GOALS. . 19
RATE. $878
BARGE
RATE$50
BUY
SEV
ESC
C0000

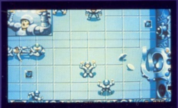
Transform weaklings into killers in the gym.


MANDRAKE
NO. 05
POS. . . MID
GOALS. . 06
RATE. $530
SEL
FOR
SUB
STR
SEV
ESC
$0000

A squad full of wimps? Shell out for a Star Player!



Two divisions and 15 teams stand between you and the championship. Take no prisoners.



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WHEN YOU'RE ONLY 4'6"
THE SECRET OF
MONKEY ISLAND
LUCASFILM™ GAMES
A DIVISION OF LUCAS ARTS ENTERTAINMENT COMPANY
U.S. GOLD®

Among other things, you'll need to:

- Sedate some piranha poodles.
- Burglarize the governor's mansion.
- Figure out whether the fat voodoo priestess will possess your rubber chicken, smelly fish, or your pack of breath mints!!

If the brigands don't grab you, the graphics will!!

- Point 'n' click interface.
- Sound effects, backed by a captivating calypso and reggae music track.
- 256 colour graphics (VGA).

Lucasfilm™ Games' swashbuckling new graphic adventure lets you trade insults with some of the saltiest seamen to ever sail the seven seas.

You've just arrived on Melee Island, seeking fame and fortune. Explaining to everyone who'll listen that you want to be a pirate. Your new pals invite you into their club. Just as soon as you've completed three *tiny* trials.

Available on: Atari ST, Amiga and IBM (EGA, CGA, VGA MCGA), Ad Lib, Roland, MT.

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